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ABSTRACT

This basic guide for teaching English as a second language (ESL) to adults provides new instructors with information on differences involved in teaching limited English-proficient adults. It also provides recommendations on how to teach ESL. Divided into seven chapters, each one covers an aspect of adult ESL and contains a brief introduction, suggestions for further reading, and informative material. Chapter 1 provides definitions and discusses characteristics of ESL adult learners as well as features and values of adult ESL programs. Descriptions of adult second-language learners are found in chapter 2. Chapter 3 contains a fundamental framework of the four phases of teaching and learning a second language and offers three model lesson plans. What to teach is the focus of chapter 4. The scope and sequence for developing the ESL curriculum for four sequential groups is reprinted from prior material, and information on sentence patterns, essential vocabulary for literacy and reading, general knowledge areas (for example, life skills for ESL instruction), English consonants and vowels, and cultural considerations are provided. Chapter 5 suggests methods and techniques that fit into the teaching framework described in chapter 3. The guide concludes with a teacher self-evaluation form suitable for use as a periodic progress check. Chapter 6 provides materials on evaluation and useful visual aids. Chapter 7 provides information about sources of ongoing help for new adult ESL instructors. (YLB)

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A GUIDE FOR THE NEW ADULT ESL TEACHER

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A joint publication of the Illinois Statewide English as a Second Language/Adult Education Service Center and the Indochina Professional Training Center - Illinois Adult Indochinese Refugee Consortium.

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Northwest Educational Cooperative, 500 South Dwyer Avenue, Arlington Heights, Illinois 60005. August, 1981.

FORWARD

This Guide for the New Adult ESL Teacher was prepared as part of the ongoing staff development activities of the Illinois Statewide ESL/ Adult Education Service Center and the Illinois Adult Indochina Refugee Consortium - Indochina Professional Training Center (ICPT).

The contents of this guide are the result of many hours of ESL classroom experience in adult education. Individual sections consist, in part, of handouts from the Center's Handouts on Request service. Other parts were written especially for this publication.

The authors/trainers/consultants would like to thank those who have in the past contributed handouts to the Service Center. We would like to especially thank Joanna S. Escobar, Educational Specialist, Adult and Continuing Education Section of the Illinois State Board of Education, for pioneering the teacher training work in ESL/Adult Education in Illinois that this Guide and the Service Center continue. Kudos and thanks are also due to Stacey Cleek for patient and careful typing (and retyping) work. Without these contributions, this guide would not exist in this form.

Dennis Terdy, Director
Jeffrey P. Bright, Consultant

Illinois Statewide English as a Second
Language/Adult Education Service Center

Arlington Heights, Illinois
August 17, 1981

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INTRODUCTION TO NEW ADULT ESL TEACHERS

This publication is a basic guide to teaching English as a Second Language to adults. It will be useful to you in understanding what ESL is and who your limited English proficiency (LEP) students are. The guide also tells where to get answers to questions you have about teaching ESL.

Of course, the questions you want answers for depend on who you are. The writers assume you are new to ESL to adult immigrants, refugees, and citizens. You may have already taught in adult education, or in elementary or secondary schools, or you may be brand new to teaching. Whatever the case may be, this guide recognizes and provides information on the differences involved in teaching LEP adults, and makes concrete recommendations about what to do.

The Guide is divided into 7 chapters (see Table of Contents). Each chapter covers an important aspect of adult ESL. You may want to read straight through, or start at "Chapter 3: ESL Lessons." Whatever your immediate needs are, we hope you will return to other sections of the Guide as other questions arise.

Plenty of practical ideas are included here for new adult ESL teachers. This Guide contains only a limited sampling of the resources available in the rapidly expanding field of ESL. Those resources include fellow ESL teachers as well as the ESL and ICPT Centers.

We hope that this Guide for New Adult ESL Teacher is helpful to you right from the start with teaching ESL to adults.

Chapter 1:

E.S.L. In Adult Education

Chapter 1: ESL IN ADULT EDUCATION

Introduction

Adults in classes like yours have come to learn English as a second language for many reasons. The variety of levels and interests often makes teaching more like a series of one-night stands or a complicated time management problem than most traditional teaching situations. Whatever the problems are, ESL/adult educators must accept them and be as useful to the learners as possible. It is their class after all.

Some definitions are in order; "What is ESL? etc." follows on the next page. Then, an account of one teacher's adult ESL class in an outside location, that is, in a community setting. Is it like this with your group?

Further reading: (1) "Statement of Purpose: Adult Education Special Interest Group," Teachers of English to Speakers of Other Languages (TESOL), 1977.
(2) "Updating a Stereotype," Bruce Coleman, 1976.
(3) The Adult Basic Education TESOL Handbook, Diana E. Bartley, ed., Collier-Macmillan, 1979.

ESL IN ADULT EDUCATION

WHAT IS ESL?

*ESL refers to the study of English as a Second Language.
*ESL emphasizes the acquisition of language skills needed by the limited-English speaker to carry on the daily affairs of living in an English-speaking environment.

WHAT IS ADULT EDUCATION?

*Adult Education includes ABE and other training where adults are the learners at both basic and secondary levels.
*ABE stands for Adult Basic Education.
*ABE refers to the education of adults who have attained less than a twelfth grade level of achievement.

WHAT CHARACTERIZES ESL/AE LEARNERS?

*ESL/AE students are adults with limited or non English-speaking ability.
*ESL/AE learners have attained less than a twelfth grade level of achievement in English language skills.
*ESL/AE learners live, work, and function in an English dominant environment, or at least part of the time.
*ESL/AE learners must survive and prosper in an English-speaking society.
*ESL/AE learners have a variety of needs, interests, and purposes for learning English.

WHAT ARE SPECIAL CHARACTERISTICS OF ADULT REFUGEE STUDENTS?

*Refugees have experienced severe psychological, physical, and social upheaval.
*Refugees often are receiving support from government and/or voluntary agencies.
*Refugees have the same English language needs as other limited English proficiency adults.

WHAT ARE THE MAIN FEATURES OF AN EFFECTIVE ADULT ESL PROGRAM?

*Leads to practical language ability.
*Concentrates on the "spoken" language--at least at the beginning learning/teaching stage.
*Produces specialized teaching materials for every different course.
*Applies the findings of modern linguistics to the preparation of curriculum: programs, techniques, materials.
*Teaches language in authentic life situations for authentic life-situations.
*Teaches intensively.
*Uses all appropriate teaching realia and aids.
*Avoids unnecessary teaching ABOUT the language IN another language.

ESL IN ADULT EDUCATION
(continued)

WHAT ARE SOME VALUES OF AN ESL PROGRAM FOR ADULTS?

*Addresses the immediate needs of our limited English-speaking population.
*Provides a carefully sequenced plan for the development of second language skills in English.
*Results in the development of bilingual abilities for the adult student.
*Establishes a liaison between the adult student and the English speaking community.
*Fosters multi-cultural interaction and appreciation.
*Develops the individual's ability to carry on the daily affairs of life with greater self-confidence.
*Enables an individual to participate more effectively in a network of communities.
*Enhances the adult's opportunity for occupational advancement.

Chapter 2:

Adult Second Language Learners

TEACHING ESL IN AN OUTSIDE LOCATION

(OR THINGS THEY DON'T TELL US IN GRAD SCHOOL)

by Beverley Lehman West
Alemany Adult School
San Francisco, Ca.

I was right in the middle of drilling the nice, neat some-and-any patterns in the large, airy classroom at Telegraph Hill Neighborhood Association in North Beach when in walked a new Chinese student, the second "Level 50" in three weeks.

I switched to a two-line some-and-any dialogue with flash cards where the "B" part would only have to say "Yes, I do," and made a mental note that "this-that-these-those" would have to be incorporated into the next lessons, possibly by adapting from ANPP material. Well, at least she didn't have any children with her—the babysitter already had seven preschoolers to take care of in the next room.

At 10:10 the children were brought into the classroom, as was the kettle of boiling water, the crackers and cookies, tea bags, etc. During the break, I filled out the new student's pink card, gave her a permanent number for the sign-up sheet (to simplify attendance keeping) and subtly tested her. I also encouraged her to buy the text (Breckenridge's *Access to English*, Book I), because I knew the purchase would insure her return.

At 10:30 the class split up for the next hour's work, with the beginners (level 50 to 200) going into the next room to work with a teacher's aide, and the more advanced students staying with me to study Breckenridge *Book II*. (If the aide—a young man who was paying off his parking tickets under "Project 20" by doing community service—had not been there, the beginners would have worked with a tape I'd prepared to go with verb sheets geared to the Sutherland flash cards. And the volatile, but illiterate Syrian woman would have remained in the classroom to practice cursive script, using ditto sheets or her *Imaginary Line Handwriting Workbook*, with occasional help from me.)

It was a productive and fairly efficient atmosphere—a far cry from that morning three years earlier when I'd opened the new class with multi-level, multi-lingual (as many as six languages, though mostly Chinese) students, a piece of painted plywood for a blackboard, and pre-school children running around. The mothers and grandmothers tried to keep the children quiet, but in a two and a half hour period, there are bound to be tears, diapers, and bottles.

I'd asked for and gotten what I consider indispensible for an open classroom in an outside location: from Tres and Tom, a few classroom texts borrowed for the hour by students who belong in another level, but want to sit in; a tape recorder and head-sets for those frequent situations when I have no teaching assistant. (The head-sets can be hooked up in the back of the room so any "square peg" student can work independently.) And, of course, they got me a blackboard the very next day.

But the most necessary item is the baby sitter, and I realize I'm the only teacher in the city lucky enough to have one. A Chinese woman, she is paid $25.00 a week ($2.50 an hour) by a private donation to the "Tel Hi" neighborhood association. Besides child care, she purchases the coffee break supplies and whisks the mugs and cracker boxes away by the stroke of 10:30. When her charges are few, she is able to sit in on the class.

The Project 20 aides, though untrained in ESL, are a great help in a multi-level class, and better than the best of tapes and mechanical equipment. They usually review parts of the morning's lesson, particularly dialogues, and work with simple verb forms and adjectives in an informal, unstructured way. The two I've had have been unable to handle pattern drills and flash cards, so we plan their part of the lesson around what methods they are comfortable with.

Ours is the only English class at the Neighborhood Association, which also houses two nursery schools, a clinic (which is presently gasping for financial survival), a senior citizens lunch program, a gym, an art workshop, and a family school (cooking, decorating, homemaking) for newcomers.

There are pros and cons to teaching in an outside location. I have two sources (Alemany and Tel Hi) to draw on for my needs, and of course it's nice to run my own show. But I miss the stimulation of professional arguments and conversations that you get when teaching in a "real school."

Reprinted from TESOL Newsletter,
Vol. XI, No. 3 (April 1977).

Chapter 2: ADULT SECOND LANGUAGE LEARNERS

Introduction

Where are your learners from? In a 1976 survey conducted by the ESL/AE Service Center, over 80 languages and seventy-four countries were represented in Illinois' adult education/ESL programs. Literally, that is where students are from.

But what are their backgrounds? What experiences, expectations, and problems do they have? The answers vary; the ESL students you teach are adults, and they have individual needs like all adult learners. But what is special about adult English as a second language learners?

Learner-centered descriptions of two students from an Illinois community college ESL/adult education program make up this chapter, followed by comments that shed light on the people you are trying to help.

Further reading: (1) "Problems of Adult Foreign Language Learning with Special Attention to Adult TESOL Programs in the United States," Jean Chapman, 1976, and
(2) "Profile of a Hypothetical Class," Joyce Pagurek, et. al., 1979.
(Both are handouts from the Illinois ESL/AESC.)

TWO ADULT ESL LEARNERS

Extracted from

ADULT ENGLISH AS A SECOND LANGUAGE PROGRAM PHILOSOPHY[1]

William Rainey Harper College, Palatine, Illinois

by Jean Chapman and Elizabeth L. Salse

1. *Juan Martinez* just arrived from a rural community near Guadalajara, Mexico. He is staying temporarily with friends from the same village. Martinez knows he needs English to survive in the United States, and his friends have told him where he can learn English.

He comes to class the first night with his friends, who take him to an office to register. As he looks around, he sees many unfamiliar faces in the bright lights. An interviewer gives him forms to fill out. Juan Martinez stares at them. There is nothing on any page which he understands. The application forms are "Greek" to him. His friends fill out the forms with much conversation in Spanish as they go from one blank to another. But they do not know much English either and have to ask questions of the interviewer frequently. Martinez feels confused and very frightened. He doesn't understand anyone except his friends and the interviewer, who speaks a little Spanish. He wishes he hadn't come. Suddenly he is told he must take a test in English to determine in which class level he belongs. "But I don't *know* English," he thinks. He breaks out in a sweat. "I can barely *read* and write in Spanish. How can I take a test in English?"

Martinez leaves his friends to take the test and is first asked by the tester, "What is your name?" He repeats, "Name? Name Juan Martinez." "What is your address?" Pause--and the question is repeated. "What is your address?" This question is incomprehensible to him. He is petrified. "This is horrible! How stupid I am!" he thinks. He meekly shakes his head and looks away, lowering his head silently.

The tester realizes that Martinez is a true beginner and stops the test. She fills out some papers and hands them to him. "What do they mean--words, numbers? What's 'R-o-o-m'?" What's 'T-e-a-c-h-e-r'? What's 'S-e-c-t-i-o-n'? Mother of God, why did I ever think I could learn English?"

Separated from his friends, Martinez blindly follows a guide through the building until suddenly he's led into a room. There are some people seated, but one person is standing. "This is your teacher," he's told. There are some motions to a vacant chair as the teacher says, "Please sit here." Martinez hesitantly sinks into the chair in a state of near anxiety. When he begins to relax a little, he breathes a sign of relief. He's made it to English class; he's going to learn English in the United States.

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[1] With thanks to our students and foreign friends who have shared their experiences with us.

©William Rainey Harper College, Palatine, Illinois, 1975.

* * * * *

2. Ichiro Suzuki, the oldest son of an upper middle-class Japanese family, arrived in the Chicago area from Japan a month ago. He received a bachelor's degree in economics five years ago from a leading Japanese university and immediately began work for a Japanese import-export company. Because of his knowledge of English, he has been selected for work in the United States. Typical of most Japanese university graduates, he has studied English for ten years: four years in college, three years in high school, and three years in junior high school. Having studied primarily English grammar, literature, and even some linguistics, he is well versed in "school" English and can also discuss the writings of famous American authors. His English professors in Japan have convinced him that to speak English is no high achievement, since even the most uneducated persons in the United States can do this. Like his mentors, Suzuki believes that emphasis on spoken English should not be wasted on university students.

Yet Suzuki has been feeling intense frustration since his first day in the United States because he cannot really communicate in spoken English. While he is not surprised that he cannot speak English well, he is dumbfounded at his inability to understand spoken American English. Such expressions as "That S.O.B." confuse him, especially when he cannot locate them in his dictionary. He finds his "school" English of little help in ordinary American business communication. Knowing that he has studied English for ten years, he feels very stupid; furthermore, he fears that Americans will consider him inferior. Slowly he begins to realize that his problem is a lack of speaking practice.

Feeling so insecure in English, he registers for English as a Second Language classes at the community college; but he is ashamed that he is enrolling in Adult Basic Education and would much prefer to take advanced literature classes. His feeling of inferiority because of not being able to speak English as well as the most undereducated native American is overwhelming.

He is given an application to fill out and feels reassured when he finds it a simple task. But then he is asked to take a placement test and feels insulted that he must do this after ten years of English study. The test is an oral test using the basic grammar he learned in junior high school. Yet he finds he has some difficulty answering the questions well even though he understand them perfectly. He fears, because of the nature of the test, that he will be studying grammar, which is not what he wants or needs. After he is assigned to level six, he is disappointed to learn that he has not placed in the highest level. As he walks into the classroom he is apprehensive because he does not know what to expect. All of his past teachers of English were Japanese--a known entity. He is very curious about the other students, but he is most interested in determining if there are other Japanese students in the class. When he finds none, he is relieved; for he would not want to make mistakes in the presence of other Japanese or have them appraise his level of English competence. He says little unless he is asked. Initially, he is wary, still appraising the situation.

* * * * *

Students of English as Second Language (ESL), like the two just described, enter the program with similar language learning needs; yet they come to the classes with a variety of emotions, goals, and expectations as numerous as their personality types and cultural backgrounds. While some are fearful, others feel curious; some have a low feeling of self-esteem, but others are more confident. There are some students who naively expect to speak English well in a short time. Others are so discouraged that the slightest difficulties may cause them to drop out. Most students, however, share the frustration of not being able to communicate well in English.

Each student has some expectation of the nature of an English language learning experience in an American school. He[2] may have studied English before. If he has never studied English or any foreign language, he may bring with him strong impressions of other positive or negative learning experiences. He may assume that the teacher will be one sex rather than the other because of the cultural influences in his own country. A Japanese male student may not feel as responsive to a woman teacher as a man, while a Hindu or Moslem female student may be hesitant to interact with a male teacher. The ESL instructor, then, is faced with the mammoth task of teaching English in this context of diverse emotions and expectations.

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[2] For the sake of convenience, we have arbitrarily chosen to refer to the student as "he" and to the teacher as "she."

Chapter 3:

E.S.L. Lessons

Chapter 3: E.S.L. LESSONS

Introduction

Years of experience and many mistakes and successes have contributed to knowledge about effective ESL teaching. And some consensus about good teaching and good lessons has resulted. A good lesson has a beginning and and end, and it proceeds in an orderly fashion. It guides students from what they already know to what they need to know, from simple to more complex concepts, from understanding to practice to application of useful skills.

The "Four Phases of the Teaching and Learning of a Second Language" provides a fundamental framework for all teachers, experienced and novice alike. ESL lessons from almost every book follow this basic framework. Teacher-made lessons--three of which are included here--also use this basic lesson plan of progressive phases, a plan that helps students prepare for communication in the English speaking world.

Further reading: (1) "The Language and Language Learning," pp. 15-27 in An Introduction to Teaching English as a Second Language to Adults, Mary Selman, 1979.
(2) "Model Lesson Plans," Jean Bodman, et.al. and
(3) "Teaching Letter Names," Jeffrey P. Bright--both handouts from the ESL/AESC.

FOUR PHASES OF THE TEACHING AND LEARNING OF A SECOND LANGUAGE*

by Joanna Escobar, Illinois State Board of Education and Denise McKeon, Bilingual Education Service Center, Washington, DC.

INTRODUCTION

To teach an adult ESL class is an awesome responsibility. To teach an adult ESL class effectively is an even more awesome task. The combination of skills which must be introduced, taught, practiced, integrated, put into meaningful situations and re-taught makes the act of organizing even one language lesson a complicated, elusive process for many teachers.

There can be, however, a method to this madness. There are certain patterns to be found in organizing and teaching a language class which simplify the job of the teacher and ease the burden of the learner. At the end of this chapter is a chart which explains each of the steps of language teaching, along with a description of what each step consists of, how it is accomplished and the kind of environment the teacher must provide for instruction to result in maximum production. It is by no means intended to be all inclusive and/or selectively exclusive. It is rather, a basic guideline for teachers which provides assistance in recognizing and hopefully, incorporating these patterns of organization in all language classes.

PHASE I - ESTABLISHING A MEANING

What

The first of the four phases is the establishment of meaning. A teacher cannot teach without giving careful attention to the critical task of setting a clearcut meaning for the student. The learner must not be practicing meaningless language. The teacher and the materials used have the responsibility to establish a reasonably clear, albeit limited meaning for all the language that is part of the lesson. The learner should not be forced to move into the practice phase of the cycle until this is accomplished. The teacher must not mistake careful, accurate practice for comprehension. A student who has no trouble practicing "His name is Brian" or "Her name is Mary" but who has no reasonable meaning for "his" or "her" or "name" has bypassed the first phase.

Establishing a meaning may be, indeed it usually is, the most difficult phase to complete successfully. It may take the longest. It may tax both the teacher and the material. The difficulty encountered in establishing a meaning may tempt the teacher to move on, rationalizing that the student will "get" it later. The teacher must resist this particular temptation. If this phase is neglected, both the learner and the teacher are guaranteed bleak, difficult, frustrating sessions in the future.

Student comprehension, within the limits set by the teacher and the situation must not be sacrificed in the name of speed, curriculum objectives, time or materials. The student must have a meaning for the language, and it must be clear to the student and the teacher that comprehension has been achieved. For example, many beginning materials teach the concepts of color and articles of clothing, showing a picture of a woman wearing, say, a pink blouse. The configuration p i n k could, to a beginning student of English, mean anything. "Pink" could mean "woman," "what the woman is wearing" or, as is the intention here, the color of what she is wearing. We could list several other "possible" student-associated meanings: the eyes, the hair, the color of each of these, the nose, the mouth, the buttons of the blouse, the collar, etc., etc., etc., but the point has been made. Non-comprehension can frustrate the learner beyond a tolerable point.

How

There are at least five ways to teach meaning. The first is through the use of a tangible object--a glass, an ashtray, a match. Second, through illustrations, paintings, photographs, drawings. The third way is through the development of a verbal context--a number of already known elements are recombined so that the student can guess the meaning of the new item from the language which surrounds it. A fourth effective way to establish meaning is through actions--walking, running, swimming. The last means is translation. Where the class make-up permits, where all other means of establishing meaning have been considered and found wanting, or where the time needed to set a clear meaning through other than translation will be inefficient and unreasonable, translation should be used. Remember, however, translation occurs once. After that, it is practice.

Each of these "hows" can be used independently or in any variety of combinations.

Conditions

Through each phase, a certain set of conditions or life-giving environment should be maintained. The teacher needs to develop for the learner a non-threatening environment where the learner is safe enough to learn which means s/he is safe enough to take personal risks without fear of personal loss of self-esteem, peer respect and teacher acceptance.

To foster such a safe and, therefore, effective learning environment in this phase, we suggest that you first of all draw the language content for your materials from your students' own lives. They have jobs, friends, concerns, needs--in short they have experiences for which they need language. We see little need to exclude the language and situations through which they move from this first phase. Rather, we draw as much of our classroom materials from our students' lives as we can.

Second, we suggest that you vary the type of activity. Even dining on freshly caught Maine lobster and a well-chilled bottle of Taittinger can pale if you have it every day.

Third, vary the pace of the activity. All of us respond to and need a change of pace. Language learners especially need the pace variations. They both relax and exhilarate the learner.

Finally, and this one may be the most difficult--you, the teacher, should sustain your enthusiasm. Like the three hundredth performance of the longest running play in the history of the theater, your performance should be as fresh and enthusiastic as if you were hearing or saying or reading or writing it for the first time.

All of these conditions present make for a setting which helps learning occur.

PHASE II - PRACTICE

The second phase of the teaching/learning function, practice, has three characteristics. Practice must be manipulative, meaningful, and communicative if students are to reap maximum benefits. Manipulation ensures that the learner won't be in "over his head," having to deal with linguistic functions s/he is incapable of handling. Meaningful practice goes a long way toward easing the boredom factor long associated with the phase by eliminating extraneous effort on the students' part. It guarantees that students will practice only as long as that practice is meaningful (i.e. necessary) for them. It guarantees that students will not be forced to practice linguistic functions they already control. Communicative practice is essential in helping students make the jump between the security of the classroom and the real-life surprise of communication in the second language outside the classroom.

These characteristics must be ever-present in the practice phase and must be carefully woven together by the teacher. The three characteristics are consistently interdependent and deletion of any one of the characteristics will result in lessened lesson effectiveness and increased student frustration, boredom and parroting.

What

The backbone of the Practice Phase consists of the Audio-Lingual Drill types. Although the audio-lingual method has come under fire in recent years, drills of this type remain an important component of any ESL class (and methodology). By including the three characteristics of practice, situations as represented in the following old joke, are eliminated.

Mother - "Son, why did you flunk your ESL course?"
Son - "It's not my fault, I knew my half of the dialogues--
nobody else knew theirs."

Audio-lingual drill types go under several disguises and various aliases. The terms used in the chart* may be clarified as follows:

a. minimal pair drills - a pair of words, phrases or sentences which sound alike except for one phonemic difference. Students may be asked solely to recognize the difference between the two examples or may be expected to recognize the difference and incorporate it into a productive activity (saying the two examples, writing the two examples, etc.).

b. substitution - consists of a base phrase or sentence in which one element is replaced by another. Example:

T: Mary has a book.
T: train S: Mary has a train.
T: truck S: Mary has a truck.

c. multiple slot substitution - employes same features of single slot substitution, however, introduction of the first new element necessitates the change of a second element.

T: John calls his mother.
T: Mary, her S: Mary called her mother.
T: They, their S: They called their mother.

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* Chart on page 17 below. (Ed.)

d. transformation - effects a change in sentence type or tense.

Example: John is happy.
John isn't happy.

Example: John wrote a letter yesterday.
John will write a letter tomorrow.

e. integration - two separate statements are combined into one.

Example: I saw the dog. The dog had brown spots.
I saw the dog that had brown spots.

f. expansion - adding a word to an utterance.

Example: The dress is pretty.
blue The blue dress is pretty.

A second form of practice is achieved through the question-answer sequence. There are four basic question types.

a. yes-no - asks for nothing more than affirmation or negation of information presented.

Example: Are you going to the party?

Example: Do you know the answer?

b. choice - presents respondent with two or more alternatives.

Example: Are they watching Kojak or Baretta?

c. interrogative word - requires the respondant to supply information to the questioner.

Example: Where is my peanut butter sandwich?

Example: How long have you lived in Illinois?

d. tag - requires affirmation or negation of statement which precedes it.

Example: He's not serious, is he?

Example: Hildegarde is playing tennis, isn't she?

The third component of practice is dialogue completion. In this circumstance the student is given a contextual situation to which he must respond. It may also supply a response to which the student supplies a question.

S_1 ________________________________?

S_2 No, I was at the library last night.

S_3 Did you find the book you wanted?

S_4. No, ________________________________

How

The practice components of Phase II may be implemented in several ways. All are essential to complete the Practice Phase. The first method of implementation is repetition. Repetition includes the old stand-bys, choral, individual and backward build-up.* The chain type has been added in repetition, rather than as an audio-lingual drill type, simply because the chain normally serves as a two-fisted approach to individual repetition. The individual student responds to a set question, then asks the set question of another student. Songs are included in this category because any singing done by the student in class must necessarily be preceded with establishment of meaning plus non-singing intensive repetition of the lyrics to ensure accuracy.

The second type of implementation is a recombination of oral/aural drills for reading and writing practice. While it is assumed that all of the components of practice (with the exception of the minimal pair drill type), may be used for all four skill areas, it is especially important to use what has already been heard and reproduced as the basis for reading and writing practice.

The final method of implementing the Practice Phase is through a category called selection. Selection implies that the teacher has set up a fairly controlled communication situation based on what has been learned previously in an even more controlled situation. Now, however, the students may answer the teacher's effort to elicit a response by selecting from several alternative patterns of words they have at their command, or, according to the selective environment set up by the teacher, formulate questions.

Three major areas of selection are available to teachers and students at this point: open-ended questioning, description and games.

> Open-ended questioning may be either teacher or student initiated. In the case of teacher initiation, the answer to be given by the student while drawn from previously studied areas will not be discernable by the teacher until produced by the student.
>
> Example: After studying various types of foods, the teacher may ask "What's your favorite food?" Although the response set has been narrowed by the teacher, s/he has no way of predicting the student's answer.
>
> Student initiated questioning may be found in such circumstances as student interviews or as a component of the other two categories of selection: description and games.
>
> Description entails the teacher controlling what is to be described and sets up the pattern to be used in describing through instructions to the student.
>
> Example: The class has been studying "there is," "there are," and types of food. A picture of a supermarket is handed to the student and the teacher says, "Tell me all the things there are in the picture." If the class has been studying the simple present tense, the teacher may want to instruct the student, "Tell me five things you see."
>
> Games are included as part of selection due to the more flexible nature of most games. The game of charades, for example, forces the student through the process of selecting the correct name for an act being performed from many of the names for action he may have at his disposal. As the action starts, the student immediately starts classifying these names and as the action continues, becomming more precise, the student starts rejecting incorrect choices.

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* For backward build-up, see page 48 . (Ed.)

Conditions

As in the First Phase--"Establishing a Meaning," the four conditions the teacher must maintain to foster a good learning environment remain in the Practice Phase. There is, however, an additional condition imposed on the teacher in this phase. The teacher must vary the difficulty level of the drill or activity. The difficulty level has direct impact on whether the student will be bored or frustrated. Each class meeting should seek to help the student feel comfortable by providing activities the student can easily master, as well as challenging him to grow, by providing activities which require him to stretch beyond his already acquired skills. It is a tentative balance which the teacher must plan for and implement in every class meeting.

PHASE III - PURPOSEFUL STUDENT COMMUNICATION

The third phase of the teaching/learning function is one which gently pushes the fledgling student out of the "practice nest." It encourages students to try their wings in the second language, through student initiated manipulation and recombination of what has been previously taught as well as student initiated introduction of patterns and vocabulary learned outside of the ESL classroom, the rapid expansion of student knowledge results in more student-centered instruction, as students become active contributors in designing the focus of the ESL class. It is at this point that the ESL teacher must be most sensitive. The teacher must listen not only consciously to what the student is trying to communicate, but also must internalize where the student is coming from as he tries out new items. Are the items related to immediate student need for comprehension, frustration at his/her limited expressiveness, or a reflection of the more unstructured language situation the student has found outside of the classroom? The ESL teacher must critically examine students' communicative needs and goals and tailor situations which will enhance student communication accordingly.

What

The bulk of the third phase rests within a single concept--student utilization of what has been introduced and learned (whether inside or outside of the classroom) to suit the individual's purposes. It is a time of experimentation, both for the student and the teacher, as both parties try to move through the shock-waves of increasing language variations on what has been taught, to the epicenter of economically effective communication.

How

All purposeful student communication is a function of one basic process-selection. Now that the student possesses a repertoire of language, every student initiated question asked, every student response made involves a choice-making decision on the part of the student.

Selection may be implemented in several ways.

a. role-playing - a situation is established which requires certain behavior of the students. Language, however, is not fixed. The student must respond to the situation using language which best fits his own role in the situation, with regard to reactions issued by other students taking part in the role-play.

b. gaming-simulation - is best viewed as an extended role-play. Here the student is given or creates not only a character in a single situation but a whole environment--a culture, an economy, a life-style. Role-play may be considered a single scene in the play while gaming-simulation is the play itself.

c. problem-solving - a real-life problem is introduced to the students. Student communication takes place within the context of brainstorming solutions to the problem.

d. hypothetical recombination - involves stretching language capacities to deal with situations that will probably not occur. It is a matching of creativity and imagination to functional language patterns.

Example: What would you be like if you lived on Mars?

e. directed discourse--is a use of structured situation to encourage the student both to choose and use language that is appropriate to a specific situation and at the same time to help the student safely encounter situations which up to this time s/he has avoided. A more or less full description of a particular situation is given. At appropriate points in the situation being developed, a student is asked to "speak" for a specific character in the situation. This allows the teacher to incorporate a greater range of experiences than individual students might be able to identify. It allows the student to respond originally but in a limited way, thus reducing the risk factor considerably while expanding the base of student experience.

Conditions

The conditions added to the third phase emphasizes the shift to a more student-centered ESL class. Get out of the way, teacher!

The additional condition introduced is that of identification and incorporation of learner goals into the class. While a student may not be able to choose whether he needs to learn the past tense of verbs, it is obvious that the context in which the past tense is practiced may be of critical importance. Tailoring communication situtations to reflect the life goals of students enables the learners to acquire life-coping skills which will be immediately useful to them.

PHASE IV - REVIEW, RECOMBINATION OR RETEACHING

It is important to review and recombine language already covered in the first three phases using any or all of the three phases and the activities outlined in each for 1) establishing a meaning, 2) practicing and 3) purposeful communication.

This fourth phase may also mean reteaching the material or the need once gain to move the student through each of the first three phases.

CONCLUSION

What follows then, is a chart of the complete cycle. This approach has been most successfully employed in short-term training programs for basically inexperienced teachers. It provides them with a viable framework for designing instructional programs, selecting appropriate materials and utilizing effective strategies.

FOUR PHASES.... Chart

PHASE ONE—ESTABLISHING MEANING

Conditions (Environment)	What	How
1. Draw language content from students' own experiences. 2. Sustain enthusiasm. 3. Vary the type of activities. 4. Vary the pace of activities	1. Establish meaning. 2. Introduce 3. Present 4. Explore 5. Clarify	1. Tangible objects a. the classroom itself b. common objects c. common substances d. models (such as toy cars) e. actual student experiences f. anything that can be seen, heard, smelled, touched 2. Illustrations a. pictures b. cards c. charts d. films e. video tapes f. sketches g. cartoons, comic strips h. stick figures i. maps j. filmstrips 3. Contexts a. phrases b. clauses c. sentences d. dialogues e. anecdotes f. songs g. newspaper articles h. stories i. poetry j. jokes k. riddles l. cartoons, comic strips m. questions and answers 4. Actions a. gestures b. mime c. films d. television e. isolated actions f. action chains g. action sequences 5. Translation a. oral b. written c. combination of oral and written

PHASE TWO—PRACTICE

Conditions (Environment)	What	How
1. Draw language content from students' own experiences. 2. Sustain enthusiasm. 3. Vary the type of drill. 4. Vary the pace. 5. Vary the difficulty of the drill.	1. A-L drill techniques a. minimal pair (recognition and reproduction) b. substitution c. multiple-slot substitution d. transformation e. integration f. expansion 2. Questions and Answers a. yes-no b. choice c. interrogative word d. tag 3. Dialogue Completion	1. Repetition a. choral b. individual c. backward buildup d. chain e. songs 2. Recombination of oral/aural drills for reading and writing practice 3. Selection a. questions and answers b. descriptions c. games

PHASE THREE—PURPOSEFUL STUDENT COMMUNICATION

Conditions (Environment)	What	How
1. Draw language content from students' own experiences. 2. Sustain enthusiasm. 3. Vary the type of activities. 4. Vary the pace of activities. 5. Vary the difficulty of the drills. 6. Identify and incorporate *specific* learner goals into the class content.	1. Language initiated by student 2. Language choice left up to student 3. Purpose chosen by student 4. "Teacher" role greatly reduced or eliminated	1. Role-playing 2. Gaming-simulation 3. Problem-solving 4. Hypothetical recombination 5. Directed discourse

PHASE FOUR—REVIEW, RECOMBINATION OR RETEACHING

Conditions (Environment)	What	How
Conditions appropriate for Phases One, Two, and Three remain the same.	Teacher selection based on student needs and requirements.	Teacher selection based on student needs and requirements.

Taken from "Four Phases of the Teaching and Learning of a Second Language," Joanna Escobar and Denise McKeon, in Diana Bartley, ed., The Adult Basic Education TESOL Handbook, Collier Macmillan, New York: 1979. p. 61.

EVALUATING A LESSON PLAN

When evaluating lesson plans, either those suggested by the text or those made by a teacher, you should address the following questions:

1. What are the objectives of the lesson?

2. What kind of evaluation is used, that is, how do you measure student mastery of material?

3. What do the students need to know before they begin the lesson? Do your students know this? If not, you must plan and conduct review activities.

4. Does the lesson provide activities or suggestions for establishing meaning for the language? If not, you must supplement the lesson with phase one activities.

5. Are there sufficient practice activities for all your students? If not supplement the lesson with phase two activities.

6. Are there communication activities? If not, supplement the lesson with phase three activities.

7. Does the lesson provide for recycling and recombining of vocabulary and structure which you know your students need? If not, prepare additional activities.

8. Are there sufficient pronunciation activities to meet the needs of your students? If not, supplement with additional pronunciation activities which forcus on problem sounds.

9. Does the lesson provide cultural information related to the objectives of the lesson? If not, supplement with cultural explanations.

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12/4/79/sbm

MODEL LESSON PLAN #1
PERSONAL INFORMATION QUESTIONS

Written by: Evelyn J. Carroll for the 1974 ESL Summer Institute
School: Martin Luther King School
Jersey City, New Jersey
Class Level: High Beginner

Objective: To review information questions about people which involve the following structures: Possessives, verb be, simple form present tense, prepositions of place.

Student Behavioral Objective: By the end of the lesson, each student will be able to ask and answer questions about a particular person using the following structures:

Who is she (he)?	(She's your __________.)
What's her name?	(Her name is __________.)
Where does she live?	(In ____________________.)
What does she do?	(She _____s __________.) or (She's a ____________.)

Procedure:
1. Teacher holds up a photograph of a member of his/her family.
2. Teacher asks students who they think the person is. Students make guesses, and the teacher corrects their responses for grammar not for content.
3. Teacher tells students who guessed correctly that they were right and tells the rest of the class who the person is and what the person's name is.
4. Teacher directs one student to ask another about the person in the picture. Questions can be asked like: Who's that? What's his/her name? Who do you think she is? or anything else appropriate.
5. Teacher gives them information on where the person lives.
6. Students ask and answer questions on where the person lives. (Teacher can vary this by only telling a few students where the person lives so that questions are more realistic.)
7. Teacher gives information on what the person does for a living to all or part of the class.
8. Students ask and answer questions.
9. Students then are asked to recap all they know in answer to the teacher's direction: Tell me about ______________.
10. Teacher then asks questions again, but this time a student comes to the board and writes the answer without saying it. A paragraph is formed.
11. Students copy the paragraph in their notebooks.

Culminating Activity: Students bring in pictures of their family or relatives or movie stars or politicians from their countries. They tell each other about the pictures in response to questions.

Follow-up Activity: Americans who might be unknown to the students are introduced into the class through pictures and information is given about them only in response to the students questions. A good source for pictures is People magazine.

Adapted by Jean Bodman

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* "Model Lesson Plans 1-3" were prepared by the Jersey City (N.J.) Adult Education Resource Center, 1974-5.

MODEL LESSON PLAN #2
PREPOSITIONS OF LOCATION

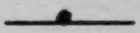
Written by: Joan Thomas for the 1974 ESL Summer Institute
School: Martin Luther King School
Jersey City, New Jersey
Class Level: Beginning Level

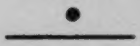
Objective: To teach the understanding and usage of the prepositions in, on, at, under, and over which indicate place and the prepositional phrases using the prepositions taught with the verb be and various nouns.

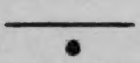
Student Behavioral Objective: By the end of the lesson, each student will be able to state the location of an object using the prepositions mentioned above and the verb be in grammatically correct English.

Procedure:

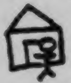
1. Students are first taught the prepositions by using a line and a dot which are drawn on the board by the teacher. The teacher will model or elicit the correct sentences about the picture.

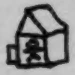
 on

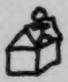
 over

 under

2. Students are then taught more complex prepositions by using other simple figures on the board.

at  He's at the door.

in  He's in the house.

on  He's on the house.

3. Pictures can be produced and the students can be asked to express the location of different objects or people. Samples are below. (If suitable pictures cannot be found, collages can be made.)
   The boy is at the table.
   The soup is in the bowl.
   The bowl is on the table. (Campbell soup ad.)
   The spoon is in his hand.

Culminating Activity: Students give each other directions on where to place an object (on the table, under the chair, etc.) or their hands (in you mouth, on your mouth, over your head, etc.)

Follow-up Activity: Students practice prepositions by giving each other directions and by following the directions in placing objects in the correct places. The directions may be written or oral.

Adapted by Jean Bodman

MODEL LESSON PLAN #3
SITTING AND STANDING

Written by: Joanne Antinoro for the 1975 ESL Summer Institute
School: Fort Lee Adult School
Fort Lee, New Jersey
Class Level: Beginning

Objective: To teach the understanding and usage of the present continuous tense in both the affirmative and the negative forms.

Student Behavioral Objectives: By the end of the lesson, each student will be able to answer and ask the question: "Where is ______? He's sitting next to Maria." and "Is he standing? Yes, he is." or "No, he isn't."

Procedure:
1. Bring two students to the front of the room. Have one student sit. Have the other student stand. Teacher indicates one student and the elicits or models "She's sitting." Students repeat.
2. Teacher indicates the other student. Teacher models or elicits "She's standing." Students practice.
3. Teacher brings two other students to the front of the class. Teacher asks of the student who is standing, "Is she sitting?" Teacher elicits or models, "No, she isn't." Students practice the negative short answer.
4. Teacher indicates the student who is standing and asks, "Is she standing?" She elicits or models, "Yes, she is."
5. Students should practice in small groups asking and answering questions using the verbs stand and sit.
6. Two more verbs (walking and writing) can be introduced at this point to add more variety. (Be sure that the actions while being talked about are continuous--keep walking and keep writing!)

Culminating Activity: Introduce other verbs to the students using pictures from magazines showing action. The teacher should only give the students the base from of the verb so that the students have to apply the rule. (Example: Show the students a picture of a runner. Say to the group 'run' if no one can come up with the verb. Students should be able to ask, "Is he running?" without having the whole question modelled for them. Students can write questions and answer them. Teach proper capitalization and punctuation in the questions and short answers.)

Follow-up Activity: Students pantomine an activity which they have thought up or which has been written on a card by the teacher. Other students have to guess what they are doing. Examples: You're changing a trie. You're making a cake. You're taking a bath, etc.

Adapted by Jean Bodman

Chapter 4: WHAT TO TEACH

Introduction

It has been suggested that "knowing a language" means having a mastery of 90% of its sound system, 50% of its structures, and 2% of its vocabulary. Although it is impossible to measure learning by percentages like these,* nevertheless these are the components of language which must be taught. An adult ESL program should enable learners to function within each of these sub-systems of language.

What to teach and when to teach it are questions of the branch of teaching called curriculum or syllabus development. You as a new ESL teacher will need to refer to three sources as you decide what to teach: (1) your students, their needs and interests; (2) the textbook(s) you are using; and (3) this chapter. You should also refer to your program's ESL curriculum, if it has one.

In ESL there is general agreement about what structures, vocabulary, and life skill areas to teach for basic beginning, high beginning, intermediate and advanced levels. The four skills--listening, speaking, reading, and writing--need to be considered in developing each lesson. Resources in these areas are provided in this chapter. In addition, background information on the sound system of English and on American culture are included.

Further reading: (1) Sample Performance Objectives for 3 Levels in Life Content Areas and Communication Skills, in A Teacher's Planning Handbook for Developing the ESL/ABE Instructional Program from the ESL/AESC.
(2) "English Makes Sense," Linda Ann Kunz.
(3) "How to Pronounce ED," Jeffrey P. Bright.
(4) other handouts from the ESL/AESC.
(5) Your textbook.

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* from An Introduction to Canadian English, Carson W. Martin, 1968

THE LANGUAGE SKILL LEVEL SCALE

next two pages

ILLINOIS STATEWIDE ESL/ADULT EDUCATION SERVICE CENTER
ILLINOIS ADULT INDOCHINESE REFUGEE CONSORTIUM: INDOCHINA PROFESSIONAL TEACHER TRAINING CENTER
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LANGUAGE SKILL LEVEL SCALE

	DESCRIPTION OF FUNCTIONAL ENGLISH PROFICIENCY*		ENGLISH ABILITY		AE/ESL INSTRUCTIONAL LEVELS		LEARNER SKILLS AND CLASS OBJECTIVES**			
							LISTENING	SPEAKING	READING	WRITING
AN ADULT WHO IS ...	NOT PROFICIENT Communication with a native speaker would be impossible.	AND WHO HAS ...	VERY LITTLE OR NO ENGLISH (zero-level speakers)	NEEDS	BASIC BEGINNING ESL	WHICH WILL TAKE A STUDENT WHO ... AND TEACH HIM/HER TO ...	can understand no English; may understand isolated utterances but still cannot engage in basic conversation.	can speak no English; may use isolated utterances but cannot engage in basic conversation.	can read no English; may or may not be reader in first language; may recognize some high frequency sight words such as signs.	cannot write English script; or can only write some letters/numbers such as name, address, phone.
	HARDLY PROFICIENT Communication with a native speaker would be very difficult due to language problems.		MINIMUM ENGLISH (false-beginners with some exposure to and/or instruction in English)		HIGH BEGINNING ESL	WHICH WILL TAKE A STUDENT WHO CAN ... AND TEACH HIM/HER TO ...	understand basic simplified conversations with low content with many repetitions necessary; comprehend basic frequently used commands and phatic communication.	engage in a very basic conversation, expressing simple needs and requests; is often incomprehensible in normal conversation; has many structural and pronunciation errors.	read that language which has been taught in class including an expanded recognition vocabulary.	copy correctly and legibly from model; has control over alphabet and numbers; can produce basic personal information and isolated sentences correctly (e.g. correct spelling, capitalization, basic punctuation.
	MODERATELY PROFICIENT Communication with a native speaker would not be easy due to language problems.		FUNCTIONAL ENGLISH (gets along alright but occasionally needs help to facilitate communication)		INTERMEDIATE ESL	WHICH WILL TAKE A STUDENT WHO CAN... AND TEACH HIM/HER TO ...	generally understand in a restricted conversation with a native speaker but sometimes requires repetition and rewording; comprehend a greater number of commands and instructions.	function in a restricted conversation with a native speaker but with hesitation; may have to repeat or reword what s/he says; still has many structural and/or pronunciation errors.	read adapted materials and some non-adapted materials (newspapers and magazines) with difficulty; requires time and a dictionary; occasionally misinterprets and misunderstands.	write textbook exercises and successfully complete most basic forms with proper mechanics; is ungrammatical in a free writing situation.

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LANGUAGE SKILL LEVEL SCALE (continued)

	DESCRIPTION OF FUNCTIONAL ENGLISH PROFICIENCY*		ENGLISH ABILITY		AE/ESL INSTRUCTIONAL LEVELS		LEARNER SKILLS AND CLASS OBJECTIVES**			
							LISTENING	SPEAKING	READING	WRITING
AN ADULT WHO IS ...	**PROFICIENT** Communication with a native speaker would be fluent with minor language problems	AND WHO HAS ...	**FLUENT ENGLISH** (can handle English in his/her everyday life--at work, at home, in community)	NEEDS	ADVANCED ESL	WHICH WILL TAKE A STUDENT WHO CAN ... → AND TEACH HIM/HER TO ... ↘	understand most natural conversation; has difficulty with high content areas, idiomatic speech and unfamiliar dialects of English.	function in normal conversation; makes some structural and pronunciation errors; however, meaning is easily discerned.	read most popular non-technical materials intended for native speakers given time and a dictionary; begins to have a good grasp of work-related reading materials.	write letters, memos, etc.; can carry on day-to-day writing requirements of adult life(lists, checks, applications, etc.) with few significant structural or mechanical errors.
	HIGHLY PROFICIENT Communication with a native speaker would be free of language problems.		**NATIVE-LIKE ENGLISH** (independent in English)		NO ESL (Out of Program)	THAT IS A PERSON WHO CAN ...	understand with ease almost all telephone and in-person conversations as well as radio and TV; can function as a native in most situations.	function as a native on telephone and in-person with no major structural or pronunciation errors, even if s/he has an obvious accent.	read anything in the newspapers or related to work at a reading level comparable to or better than an American of the same age and social class.	use/write English with no significant structural errors and with the same stylistic control as an adult native English speaker.

* Reference: Kenneth Mattran and John W. Furgason NEBRASKA INTERVIEW FOR DETERMINING ABE/ESOL PROFICIENCY, 1976.

** Adapted from "Assessing Student Performance." TESL TALK, Special Issue, April, 1974.

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8/13/79

Developed by Joanna S. Escobar, Jeffrey P. Bright, and Linda G. Mrowicki.

A SCOPE AND SEQUENCE FOR DEVELOPING THE ESL CURRICULUM

Reprinted from A TEACHER'S PLANNING HANDBOOK FOR DEVELOPING THE ESL/ABE
3.0 INSTRUCTIONAL PROGRAM, Joanna Sculley Escobar and John
Daugherty, IL ESL/ ABE SERVICE CENTER, 1975. pp.20-27.

The course of study which follows suggests a curriculum for four sequential groups. The number "four" is arbitrarily chosen. In Groups One through Three, the student focuses on the English necessary for practical communication. Completion of the first three groups will enable a student to successfully terminate his formal study feeling that his needs have been satisfied. Four extends and refines his study and skills. It is intended as a guide which you may use to establish a beginning, a middle and an end. It is based on a variety of commercial texts and teaching materials.

3.1 GROUP ONE – Beginning Students

I. Structure and Pronunciation.

A. Statement patterns for use if *IS, ARE, AM in present tense.*

1. Intonation patterns of statements, questions and short answers.
2. Word order of statements using *IS, ARE, AM*
    a. Use of determiners: *A, THE*
    b. Pronunciation of *THE, A, AN*—unstressed
3. Use of *SHE, HE, IT, THEY* with *IS* and *ARE*.

B. *Word order of statements contrasted with word order of questions using IS, ARE, AM.*

1. Use of full and contracted forms of *IS, ARE, AM.*
2. Pronunciation of *IT'S* and *THERE'S.*

C. Short answers in the affirmative and in the negative to questions with *IS, ARE, AM.*

1. Pronunciation of the *s, z,* and *iz* of plurals as in *CATS, WINDOWS,* and *DISHES.*
2. Pronunciation of contracted forms of *BE* with *HE, SHE, WE, YOU.*

D. Patterns for use of *verbs other than BE.*

1. Word order of statements contrasted with word order of questions with *DO.*
2. Pronunciation of *k* and *g.*
3. *-S* forms of third person singular used with *SHE, HE, IT,* and other singular nouns in statements.
4. Word order of questions with *DOES.*
5. Short answers in the affirmative and in the negative to questions *DO* and *DOES.*
6. Stress pattern of compound nouns.
7. Pronunciation of *t, d,* and *id* endings as in verbs like *LAUGHED, CALLED,* and *WANTED.*

E. Patterns for using *words of frequency.*

1. Position of frequency words (*USUALLY, SOMETIMES, OFTEN,* etc.) with *BE* contrasted with their position with verbs other than *BE.*
2. Pronunciation of *p* and *b.*
3. Use of *NEVER* in statements and use of *EVER* in questions.

F. Patterns for *expressions of place and time.*

1. Position for expressions of place and time. Example: *WE MEET THERE EVERY DAY.*
2. Pronunciation of *f* and *v* as in words like *FAN* and *VAN.*

G. Forms of *BE* used with *expressions of past time.*

1. Forms of *BE* correlated with expressions of past time in statements and questions.
2. Pronunciation of *θ* and *δ* as in *ETHER* and *EITHER.*
    a. Contrast of *d* with *δ* as in *DEN* and *THEN.*
    b. Contrast of *t* with *θ* as in *TIN* and *THIN.*

H. Formation of *verbs other than BE to be used with expressions of past time.*

1. Forms of verbs other than *BE* correlated with expressions of past time in statements and questions.
2. Short answers to questions with expressions of past time.
3. Pronunciation of *š, ž, č,* and *ǰ* as in words like *WASH, MEASURE, CHURCH,* and *JUDGE.*

I. Word order of *questions with interrogative words—example: WHO IS HE?*

J. Use of *AM, IS, ARE, and -ING form of verb to show action in progress.*

1. In statement patterns in contrast with statement patterns showing repeated action; and in question patterns without the interrogative word in contrast with question patterns using the interrogative word example: *I AM GOING TO TOWN, I GO TO TOWN EVERY DAY.* Example: *ARE YOU GOING TO TOWN? WHERE ARE YOU GOING?*
2. Pronunciation of *m, n,* and *ng.*

K. Position of *single word modifiers.* Example: *IT'S A GOOD SANDWICH.*

L. Use of *IS, ARE, AM, and GOING TO in expressions of future time.*

1. Statement patterns contrasted with question patterns.
2. Pronunciation of *l* and *r.*

M. Formation of negative statements.

1. *NOT* in statements and questions of present, past, and future time with *BE.*
2. *NOT* in statements and questions of present, past, and future time with

DO and the simple form of verbs.

3. Use of *NEVER, SELDOM, RARELY, SOME* and *ANY*.
4. Pronunciation of *w* and *y*.

N. Use of *A, THE, and substitute words with countable and noncountable nouns.*

1. Noncountable nouns without *A* and without plural forms as well as *THE*.
2. Pronunciation of the front vowels:
    a. ... *i* and *I* as in words like *EAT* and *IT*.
    b. ... *e* and *E* as in words like *LATE* and *LET*.
    c. Contrast of *I* with *E* as in words like *BIT* and *BET*.
    d. Contrast of *I, E,* and *i* as in *BIT, BET, BEAT*.
    e. ...æ as in *CAT*.
3. *A FEW, MANY, A LITTLE, MUCH,* etc., used with countable and noncountable nouns.

O. Formation of *request sentences.*

1. Stress and intonation pattern for formation of requests, etc.
2. Pronunciation of the middle vowels:
    a. ...ə́ and *a* as in words like *BUT* and *NOT*.
    b. Contrast of *a* with æ as in words like *NOT* and *BAT*.
    c. ... *ai* as in words like *BUY*.
    d. ... ər as in words like *CURT*.

P. Irregular verbs having a vowel or consonant contrast to indicate past time.

Q. Pronunciation of the back vowels and glides.

1. ... *u* and *U* as in words like *LUKE* and *LOOK*.
2. ... *aU* as in words like *NOW*.
3. ... *o* and ɔ as in words like *COAT* and *CAUGHT*.
4. ... *OI* as in words like *BOY*.

II. Vocabulary Building.

A basic vocabulary of flexible content might include such items as:

- Numbers: cardinal to 1,000; ordinal to 100
- Common foods
- The telling of time
- Articles of clothing
- Eating utensils
- Parts of the body
- Furniture
- Family relationships
- Organic matter and minerals; wood, metal, rubber, etc.
- Colors
- Days of the week
- Months of the year—seasons

- Most important geographical names
- Common animals
- Names of occupations
- A few basic two-word verbs based upon verbs plus particles, e.g., *PUT ON, WAIT FOR, SIT DOWN, GET UP,* etc.
- Countable and noncountable nouns; e.g., *BUTTER* as opposed to *AN EGG,* etc.
- More commonly used opposites: adjectives, prepositions; etc., e.g., *GOOD-BAD, ON-OFF.*

III. Reading and Writing.

In beginning English, writing is quite limited, but not ignored. It should be used in direct relationship to the student's use and understanding of the spoken word in the class. Because of its influence on intonation, the question mark, the period, and the apostrophe are taught at this point. The students also begin sentences with capital letters.

Suggested proportions of time to be devoted to utilizing the skills of the language are as follows:

Listening	40%
Speaking	40%
Reading	15%
Writing	5%

3.2 GROUP TWO – Intermediate Students

I. Structure and Pronunciation.

A. *Review* structures and pronunciation from group one.

B. *Use of substitute words* in *modification patterns.*

1. *OTHER* and *ANOTHER* used as nouns in contrast with their use as modifiers of nouns.
2. Objective form of personal pronouns in the object position.

C. Patterns in which *TO ME, FOR ME,* and *ME are used with certain verbs.*

D. *Word order for expression of manner.* Example: *HE READ THE BOOK RAPIDLY LAST WEEK.*

E. Use of *question word order and statement word order in questions.* Example: *IS JOHN HERE? JOHN IS HERE, ISN'T HE?*

F. Use of *CAN, SHOULD, MUST, WILL, MIGHT, MAY.*

G. Use of a *pattern of connecting statements.*

1. ... *AND* ... *TOO* contrasted with ... *AND* ... *EITHER.*
2. ... *BUT* ...
3. Pronunciation of consonant clusters: *sp* as in words like *SPECIAL.*

H. Use of the *two-word* verbs; e.g., *GET UP.*

1. In a separable pattern and in an inseparable pattern.
2. Pronunciation of consonant clusters: *st, sk, sn, sm, sl,* and *sw* as in words like *STATE, SKATE, SNOW, SMALL,* etc.

I. Formation of *statements and answers using WHY and WHO.*

J. *Structures* involving use of *TO and FOR.*

1. *FOR* and *TO* plus other words as modifiers after some kinds of quality words. Example: *HE IS VERY NICE TO ME.*
2. Position of *VERY, TOO,* and *ENOUGH.*
3. Use of the noun or pronoun after certain action words. Example: *HE BOUNCED THE BALL HARD.*
4. Pronunciation of final consonant clusters: Consonant + *s*, consonant + *t*, consonant + *z*, and consonant + *d* as in words like *BATS, STOPPED, BAGS,* and *USED.*

K. Use of *additional patterns for subject position* and other forms.

1. *IT* or *THERE* as the subject.
2. *-'S* as a contraction and to show possession.
3. Pronunciation of final consonant clusters: two consonants + *s* as in words like *HELPS.*

L. Use of *comparisons.*

1. Comparison with *LIKE, THE SAME AS, DIFFERENT FROM, THE SAME ... AS.*
2. Comparisons with ... *-ER THAN* and *MORE ... THAN, OF THE ...-EST,* and *THE MOST.*
3. Intonation and stress paterns used in comparisons.
4. Pronunciation of final consonant clusters: two consonants + *t* as in words like *HELPED.*

II. Vocabulary Building.

- Government agencies
- Health and health practices
- Clothing and clothing materials
- Shopping expressions
- Holidays
- Family—names of more distant
- Occupations and some responsibilities within them
- Simple synonyms, antonyms, and homonyms

III. **Reading and Writing.**

As in group one, writing should be used in direct relationship to the student's use and understanding of the spoken word in class, and may be practiced by writing from simple dictation or writing answers to questions based on reading and conversation materials.

Reading should be based on class materials and texts as well as on the student's understanding of spoken material. Students should practice silent reading, choral-oral reading, and individual-oral reading with emphasis on rhythm, stress, and intonation.

Suggested proportions of time which might be spent in developing skills are:

Listening-Speaking	45%
Reading	35%
Writing	20%

3.3 GROUP THREE – Intermediate/Advanced Students

I. A. Review structure and pronunciation taught in group one and group two.

B. *Included sentences.*

1. To modify nouns. Example: *THE BOOK THAT HAS THE INFORMATION IS IN THE LIBRARY.*
2. Pronunciation of final consonant cluster: two consonants + *z* as in words like *STANDS.*
3. Pronunciation of final consonant clusters: two consonants + *d* as in words like *SOLVED.*
4. *WHO, WHAT, WHEN,* etc. in object position. Example: *I KNOW WHO CAME TO SEE YOU.*
5. Included sentences of independent statement pattern used in the object position. Example: *I KNOW THAT YOU HAVE IT.*

C. Use of *HAVE (HAS) and HAD.*

1. *HAVE (HAS)* + the *-ED/-EN* form of verbs as used in present perfect complete structures.
2. *HAVE (HAS) + BEEN* + the *-ING* form of verbs as used in present perfect continuous structures.
3. *HAD* in these patterns.

D. Those uses of *BE.*

1. *BE* + the *-ED/-EN* form of verbs. Example: *THE LESSONS ARE WRITTEN EVERY DAY.*
2. Used with *STILL, ALREADY, ANY MORE, YET.* Example: *MARY IS STILL SPEAKING SPANISH.*

3. Used with *-ED/-EN* and *-ING* to describe. Example: *MARY IS AN INTERESTING GIRL.*
4. *BE* + two-word verbs and the *-ING* form or content words. Example: *HE WASN'T USED TO SMOG.* Example: *HE WASN'T USED TO SWIMMING.*

E. Use of *different structures for verb modification.*

1. Omission of *TO* after certain verbs. Example: *I LET THEM READ THE LETTERS.*
2. *WISH (THAT)* + statement pattern. Example: *I WISH THAT I COULD GO.*

F. Formation of *conditional patterns.*

1. Use of words like *SHOULD, COULD, MIGHT,* and *MUST.* Example: *WE SHOULD HAVE CALLED YOU LAST NIGHT.*
2. Use of words like *BECAUSE, IF* and *THUS.* Example: *HE IS EATING BECAUSE HE IS HUNGRY.*

G. *Forms* used *in object structures and for modification.*

1. *-ING* forms used with verbs. Example: *MARY ENJOYS WORKING WITH CHILDREN.*
2. Certain verbs followed by two nouns with the same referent. Example: *WE APPOINTED JOHN TREASURER.*
3. Verbs followed by an object and one or two describing words. Example: *HE WANTS HIS CAR PAINTED YELLOW.*
4. Verbs followed by an object and a describing word or an *-ING* form. Example: *THEY SAW A MAN STANDING ON HIS HEAD.*
5. *-ING* forms used in the position of the subject as opposed to *-ING* forms used at the beginning of sentences and referring to the subject. Example: *PLAYING ALL DAY MADE THE CHILDREN TIRED.* Example: *PLAYING ALL DAY, THE CHILDREN BECAME TIRED.*

H. Sequence of sentences.

1. Sequences of sentences related by *THEREFORE, ALSO,* and *HOWEVER.*
2. Sequence of sentences related by initial expressions of time or place.
3. Sentences of restatement introduced by *IN OTHER WORDS.*

II. Vocabulary Building.

- Educational opportunities
- Music, literature, the arts
- Leisure-time activities
- Government
- Travel
- Prefixes
- Postal procedures
- Suffixes
- Derivations
- Synonyms
- Antonyms
- Homonyms
- Idioms
- Hyphenation of words

- Insurance procedures
- Driving
- Traffic regulations
- Purchasing suggestions

III. Reading and Writing.

At this level, more time is devoted to reading and writing. Reading skills are sharpened and expanded as necessary tools for obtaining information. Reading comprehension is evaluated through oral or written questions and discussions.

Writing skills are developed to meet the needs of daily living as well as the more formal requirements of education. Give practice in writing dictated sentences, short paragraphs and letters, using the grammatical structures which have been taught.

Suggested proportion of time:

Listening-Speaking	40%
Reading	40%
Writing	20%

3.4 GROUP FOUR – Advanced Students

By this time the student has reached the advanced refinement and expansion of the material already introduced in previous classes. At these levels there is more emphasis on reading and writing in such contextual materials as will help the student to gain insight into social problems of our society, of labor and industry, the American philosophy and way of life, etc.

Attention could be given to the spelling patterns below:

1. Spelling vowel sounds, *I* and *i*.
2. Spelling vowel sounds, *e* and *E*.
3. Spelling vowel sounds, *I*, *E*, and *i*.
4. Spelling vowel sound, æ.
5. Spelling vowel sounds, *α* and ɔ.
6. Spelling sounds of glides, OI and ər.
7. Spelling sounds of glides, *au* and a*i*.

Taken from: TEACHING ENGLISH AS A SECOND LANGUAGE TO ADULTS; A Prospectus for Teachers; Methodology, Philosophy and Techniques for Teaching English as a Second Language for the Teacher of Adults in Public Schools, Private Industry, Service Organizations, Church and Other Training Programs. By Patricia Heffernan-Cabrera; Program for Teachers of English to Speakers of Other Languages (TESOL); School of Education, University of Southern California, Los Angeles; 1970.

Sentence Patterns *

The purpose of the preceding discussion on structural analysis of English grammar has been to provide a foundation for the following treatment of the concept of sentence patterns and patterning, an idea that is crucial to this approach to teaching English as a second language.

In essence the term *sentence patterns* describes the phenomenon that the English language consists of a few sentence types which can be easily, almost simplistically, described. In effect these sentence patterns form the core of the language, and regardless of how creative or complex an expression might be, it conforms to or derives from one of the basic patterns. Moreover, modifying elements such as adverbial or adjectival clauses also conform to basic patterning conventions. The balance of this chapter will describe the basic patterns of English sentences and serve as an introduction for the next chapter which will suggest ways of organizing and presenting ESL lessons based on the patterns.

We have already discussed the position classes. We will use the four terms descriptive of those classes for explanation of sentence patterns. An abbreviated form of each positional class is:

N	nominal
V	verbal
Adj	adjectival
Adv	adverbial

The following subscripts are added to the nominal and verbal symbols to account for variations in position and form:

N^1 refers to a subject nominal (N^1 gave me the letter.)
N^2 refers to a direct object nominal (Sue gave me N^2.)
N^3 refers to an indirect object nominal (Sue gave N^3 the letter.)

Vbe refers to the verbal *to be*
VL refers to a linking verbal
Vt refers to a transitive verbal

Basic Sentence Patterns

There are four basic patterns of English sentences. They are, with examples:

1. $N^1 \text{ Vbe } \begin{array}{l} N^1 \\ \text{Adj} \\ \text{Adv} \end{array}$

Anne is a nurse.

N^1 Vbe N^1

Sam is ugly.

N^1 Vbe Adj

The office is downtown.

N^1 Vbe Adv

(Some might prefer to treat this pattern with Vbe as three distinctly different sentence types because of the three complements. However, since Vbe is the only verb which accommodates three complements, I prefer to treat it as a simple basic pattern having three alternative structures of complementation.)

Sentence Patterns
(continued)

2. N V

Patricia works.

N V

3. N¹ Vt N²

Roger ate a pizza.

N¹ Vt N²

4. N VL Adj

Danny grew tall.[19]

N VL Adj

These four patterns, then, form the basis for all English sentences. They can be expanded, transformed, altered in many ways, but no matter how stylistically complex a sentence may appear to be, it will follow one of these basic patterns. Look at pattern 2, (N V) in an expanded form.

> *Patricia*, tall and attractive, *works* in an organization which markets cosmetics in the Eastern states.

The basic pattern N V forms the core statement expressed in the sentence. That pattern, despite its relative invisibility in the sentence, is so essential to the meaning of the sentence that if either the nominal or the verbal were eliminated the statement would be meaningless. This is true of any of the elements which constitute each basic sentence pattern—eliminate it and no sentence exists. Exceptions to this are few and really superficial. (Some verbs can be both transitive and intransitive; sentences giving commands omit the subject nominal.)

> Roger ate. [no object]
> Come here. [subject omitted]

Knowing the four basic sentence patterns of English does not at all imply that a person has mastery over the language since, obviously, nominals, verbals, adjectivals and adverbials can in themselves be made up of multiple elements. However, even the most complex structures follow familiar patterns.

Limitations of space do not allow a thorough treatment of these patterns, so readers are encouraged to consult the bibliography should they wish to expand and refine their knowledge of English syntax.

*from TEACHING ADULTS ENGLISH AS A SECOND LANGUAGE:
An Introduction for Adult Basic Education Teachers,
by Kenneth J. Mattran, Avatar Press, 1976, pp. 37-9.

Wilson's Essential Vocabulary
(for Literacy and Reading)

This list includes English words and phrases most important for adults to read.

ADULTS ONLY
ALL CARS (TRUCKS) STOP
ANTIDOTE
ASK ATTENDANT FOR KEY

BEWARE
BEWARE OF CROSS WINDS
BEWARE OF THE DOG
BRIDGE OUT
BUS ONLY
BUS STATION
BUS STOP

CAUTION
CLOSED
COMBUSTIBLE
CONDEMNED
CONSTRUCTION ZONE
CONTAMINATED
CURVE

DANGER
DANGEROUS CURVE

DEAD END
DEEP WATER
DEER (CATTLE)CROSSING
DENTIST
DETOUR
DIM LIGHTS
DIP
DOCTOR (DR.)
DO NOT BLOCK WALK
DO NOT CROSS,
USE TUNNEL
DO NOT CROWD
DO NOT ENTER
DO NOT INHALE FUMES
DO NOT PUSH
DO NOT REFREEZE
DO NOT SHOVE
DO NOT STAND UP
DO NOT USE NEAR HEAT
DO NOT USE
NEAR OPEN FLAME
DON'T WALK
DOWN

DRIFTING SAND
DRIVE SLOW
DYNAMITE

ELEVATOR
EMERGENCY EXIT
EMERGY VEHICLES ONLY
EMPLOYEES ONLY
END 45
END CONSTRUCTION
ENTRANCE
EXIT
EXIT ONLY
EXIT SPEED 30
EXPLOSIVES
EXTERNAL USE ONLY

FALLING ROCKS
FALLOUT SHELTER
FIRE ESCAPE
FIRE EXTINGUISHER
FIRST AID
FLAMMABLE

FOUND
FOUR WAY STOP
FRAGILE
FREEWAY

GARAGE
GASOLINE
GATE
GENTLEMEN
GO SLOW

HANDLE WITH CARE
HANDS OFF
HELP
HIGH VOLTAGE
HOSPITAL ZONE

IN
INFLAMMABLE
INFORMATION
INSPECTION STATION
INSTRUCTIONS

JUNCTION 101 A

KEEP AWAY
KEEP CLOSED
AT ALL TIMES
KEEP OFF THE GRASS
KEEP OUT
KEEP TO THE LEFT
RIGHT
LADIES
LANE ENDS
LAST CHANCE FOR GAS
LEFT LANE MUST
TURN LEFT
LEFT TURN O.K.
LEFT TURN ONLY
LEFT TURN ON THIS
SIGNAL ONLY
LISTEN
LIVE WIRES
LOOK
LOOK OUT FOR CARS
TRUCKS
LOST

MECHANIC ON DUTY
MEN
MEN WORKING
MERGE LEFT (RIGHT)
MERGING TRAFFIC
MILITARY RESERVATION
M.P.H.

NEXT
NEXT WINDOW
GATE
NO ADMITTANCE
NO CHECKS CASHED
NO CREDIT
NO DIVING
NO DOGS ALLOWED
NO DUMPING
NO FIRES
NO FISHING
NO HUNTING
NO LEFT TURN
NO LOITERING
NO MINORS
NO PARKING
NO PASSING

Taken From: "An Essential Vocabulary" by Corlette T. Wilson in The Reading Teacher Vol. 17, November 1963.

Wilson's Essential Vocabulary

NO RIGHT TURN
NO RIGHT TURN ON RED LIGHT
NO SMOKING
NO SMOKING AREA
NO SPITTING
NO STANDING
NO STOPPING
NO SWIMMING
NO TOUCHING
NO TRESPASSING
NO TURNS
NO"U" TURN
NOT A THROUGH STREET
NOT FOR INTERNAL USE
NOXIOUS
NURSE

OFFICE
ONE WAY • DO NOT ENTER
ONE WAY STREET
OPEN
OUT
OUT OF ORDER

PAVEMENT ENDS HERE
PEDESTRIANS PROHIBITED
PED XING
PLAYGROUND
POISON
POISONOUS
POLICE (STATION)
POSTED
POST NO BILLS
POST OFFICE
PRIVATE
PRIVATE PROPERTY
PRIVATE ROAD
PROCEED AT YOUR OWN RISK
PULL
PUSH
PUT ON CHAINS

RAILROAD CROSSING
RESTROOMS
RESUME SPEED
RIGHT LANE MUST TURN RIGHT
ROAD CLOSED
ROAD ENDS
R.R.

SAFETY FIRST
SCHOOL STOP
SCHOOL ZONE
SHALLOW WATER
SHELTER
SLIDE AREA
SLIPPERY WHEN WET
SLOW DOWN
SLOWER TRAFFIC KEEP RIGHT
SMOKING PROHIBITED
SPEED CHECKED BY RADAR
STEEP GRADE
STEP DOWN (UP).
STOP
STOP AHEAD
STOP WHEN OCCUPIED

TAXI STAND
TERMS CASH
THIN ICE
THIS END UP
THIS LANE MAY TURN LEFT
THIS ROAD PATROLLED BY AIRCRAFT
THIS SIDE UP
THREE WAY LIGHT
TRAFFIC CIRCLE
TRUCK ROUTE
TURN OFF
TURN OFF 1/2 MILE

UNLOADING ZONE
UP
USE BEFORE (DATE)
USE IN OPEN AIR
USE IN LOW GEAR
USE OTHER DOOR

VIOLATORS WILL BE PROSECUTED

WALK
WANTED
WARNING
WATCH FOR FLAGMAN
WATCH FOR LOW FLYING AIRCRAFT
WATCH YOUR STEP
WET PAINT
WINDING ROAD
WOMEN

YIELD
YIELD RIGHT OF WAY

(Also see "Teaching ESL Survival Literacy Vocabulary," under Chapter 5, page 57, below.)

1.0 GENERAL KNOWLEDGE AREAS (LIFE SKILLS FOR ESL INSTRUCTION)

1.1 CONTENT

The following content areas are suggested. Others should be added or substituted to fit the needs and concerns of individual students and local situations.

1.1.1 EARNING A LIVING

Occupations
Names of factories
Trade terminology
Basic vocabulary for occupations of each student
Society Security
Licenses needed, if any
Technological advances in trades represented in class and in locality
Jobs available to adults
How to find a job—word-of-mouth, ads, agencies, etc.
How to apply for a job—letter, phone, interview
Filling out an application blank
How to hold a job—appearance, customs, relations with others
How to advance on the job
Unions—dues, card, manager or shop steward
Pensions, annuities
W-4 forms; W-2 forms
Withholding taxes
Compensation
Health insurance
Blue Cross, etc.
Coffee breaks
Payroll deductions
Vacation with pay
Reporting income—making out income tax forms
Retirement preparation
Unemployment insurance
Payday—cash, check, etc.
Income tax
Others

1.1.2 CONSUMER AFFAIRS

Names of simple, staple food items; native foods
Kinds of stores for food and other purchases; how they operate and advantages of each
Food contracts—food plans
Basic shopping rules
Weights, sizes, brands, grade labeling
Sizes of clothing—men's, women's and children's
Standard sizes for household supplies, sheets, curtains, rugs, etc.
Measuring the home for rugs, curtains, etc.
Consumer protection; laws—local, state, and federal

Standard brands—weights and measures; food and drug laws—Better Business Bureau, Division of Consumer Frauds
Paying for purchases—charge accounts, installment buying, C.O.D., cash, contracts, credit, loans, etc.
Income tax
Saving accounts, loans, mortgages
Writing checks—deposit and withdrawal slips or forms
Taxes on certain items—local, state and federal
Coins—recognition and use
Intelligent buying—planning ahead
Influence of advertising—newspapers, radio, TV; how to read an ad
How consumers influence producers
Borrowing money—financing purchases

1.1.3 HOME AND FAMILY LIFE

Homemaking—table setting, holding a party, entertaining guests
Planning—talking things over with members of family
Etiquette
Housekeeping—garbage dispoal, etc.
Renting, buying a house, apartment
Leases
Contracts
Loans, mortgages
Budgeting
Insurance—fire, theft, etc.
Taxes
Schools—PTA
Collections and drives in town, types of house visitations to expect in connection with local drives
Baby care
Food processing
Songs to sing at home with the family—"Happy Birthday," etc.
Children's allowances
Getting a baby-sitter
Family relationships to foster
Customs and manners in the home
The working mother
Other

1.1.4 HEALTH

First-aid home supplies, home remedies
Food conservation—how to keep food at home; signs of decay, spoil
Preventive information—local state health authorities; polio, flu, TB, cancer, etc.
First-aid rules
How to get a doctor
How to get an ambulance
How to help in an emergency—self-help; neighbor-help
Local and county medical services available

Phone number of local fire, police, health services, ambulance
Insurance—Blue Cross; other
Fire safety
Regular visits to doctor, dentist, clinic
Care of the eyes
Care of the feet
Nutrition—basic foods, planning meals, etc.
Public health and safety
Home accidents
When to do if you have an accident at home or in the street
What to do if you see an accident
Basic driving rules
Basic rules for pedestrians
Local traffic regulations
State driving rules—throughway, etc.; speed limits, etc.
Dangers—signs of use of drugs, alcohol
Others

1.1.5 GOVERNMENT AND LAW

Awareness of governmental functions, agencies and regulations
Awareness of individual rights and obligations under the law
Relationship between the individual and the legal system
Legal papers, services which are needed
Comprehend the legal tax system
Voting requirements for citizens—first voters, registration procedures, residence requirements

1.1.6 LEISURE TIME

Utilizing educational opportunities
TV and radio programs
Picnics and outings
Hobbies—stamps, bowling, etc.
Making money at home
Plans for retirement
Music appreciation—concerts, recordings, etc.
Sports, basketball, soccer, hockey, tennis, bowling, etc.
Art appreciation
Recreation—types and facilities available; charges, if any; days and hours
Reading for pleasure
Opportunities for social service, campaigns, drives, etc.
How to dress for various events, etiquette
Requirements or regulations for various activities—ball game in the park
PTA and other clubs in town; who is eligible for membership
Clubs and activities for the children—Scouts, etc.
Local community resources—library, county agent, etc.
Baby-sitting
Other

1.1.7 TECHNOLOGY

A vocabulary of new words—missile, rocket, etc.
Viruses
Medical research—vaccines, polio, etc.
Wonder drugs—penicillin, antibiotics
People responsible for these advances—Pasteur, Salk, etc.
Telephone
Television
Radar
Radio
Oil and petroleum, responsible for a multitude of products in everyday use—plastics, nylon, etc.
Atomic energy—peacetime usage, etc.
Electrical appliances in the home
Air travel—planes, jets, etc.
Moon and space travel and landing
Satellite transmission of telecasts
Transplants
Other

1.1.8 MULTI-CULTURAL PATTERNS/LIFE STYLES

Historical background of the target culture
Holidays
Social problems, customs, idioms
Clothing
Eating customs
Recreation
Family roles
Religion
Mores
Sex roles
Emotions

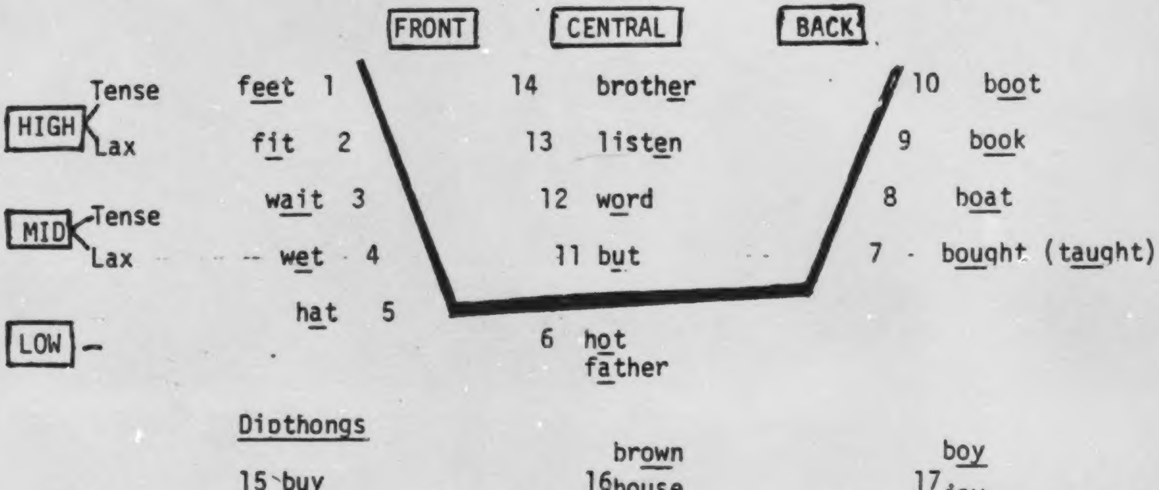
Reprinted from A TEACHER'S PLANNING HANDBOOK FOR DEVELOPING THE ESL/ABE INSTRUCTIONAL PROGRAM, Joanna Sculley Escobar and John Daugherty, IL. ESL/ABE SERVICE CENTER, 1975. pp. 5-8.

TEACHER's REFERENCE CHARTS ON ENGLISH CONSONANTS AND VOWELS

CONSONANTS:

two lips	top teeth/bottom lip	tongue tip/top teeth	tongue tip/tooth ridge	tongue tip/hard palate	tongue mid/hard palate	tongue back/soft palate	not localized	
								STOPS
p			t			k		Voiceless
b			d			g		Voiced
								CONTINUANTS
hw	f	θ	s		š		h	Voiceless
w	v	ð	z/y/l	r	ž			Voiced (Oral)
m			n			ŋ		Voiced (Nasal)
								AFFRICATES
					č			Voiceless
					j			Voiced

VOWELS:



FRONT
CENTRAL
BACK
HIGH
Tense
Lax
MID
Tense
Lax
LOW
feet 1
fit 2
wait 3
wet 4
hat 5
6 hot
father
7 bought (taught)
8 boat
9 book
10 boot
11 but
12 word
13 listen
14 brother

Diphthongs

15 buy

16 brown
house

17 boy
joy

See next page for "How to Make the Vowel Sounds of English."

HOW TO MAKE THE VOWEL SOUNDS OF ENGLISH*

(refer to Vowel Chart, above)

1 & 2. The vowel sound in feet is produced in the front of the mouth, high, with tense muscles of the throat and jaw, teeth almost touching.

For the sound in fit, drop your jaw slightly and RELAX the throat and jaw muscles.

3 & 4. For the sound in wait, drop your jaw a little more. If it sounds like the e in wet, combine it with the sound in feet, saying, "ai-ee...ai-ee...ai-ee." This is a combination of two sounds in English.

For the sound in wet, drop jaw lower than for the fit, but relax the muscles.

5 & 6. For the sound in hat, drop the jaw still further. This sound is between the e of wet and the a of father. For the sound in hat, you may have to make a disagreeable face. Make you muscles TENSE and your tongue flat.

For hot or father, drop your jaw all the way down, opening you mouth wide. Relax you muscles.

7. For the au of taught, or its equivalent in bought or law, drop your jaw but not too far (or you will get hot), and make your muscles TENSE. Do not round your lips.

8. For the sound in boat, raise your jaw a little, keeping your tongue back. Close your mouth a bit more. If you get the sound in bought, combine the oa sound with the oo sound of boot and say "oa-oo...oa-oo...oa-oo." You must round your lips for this sound. Practice: no, don't, go, coat.. ROUND your lips.

9 & 10. The vowel sound of boot, school, or moon is formed at the high back point of the mouth. Pull your tongue back and round your lips. Make your muscles TENSE. Make a small circle with your lips, protruding them.

For the sound in book or put, keep your tongue back, but lower it slightly, relax your muscles and slightly unround your lips.

11. The vowel sound in but is the most frecuently used sound in English. It is often not spelled with a u: e.q. the, a, -ant, --ent, -tion, etc. To make it, let your tongue lie in the middle of your mouth, and relax the muscles. Don't open the mouth too wide (not as wide as for hot or hat.)

11 & 13. The second syllable of listen has the same vowel sound as but, but it is in an unstressed (softer) syllable.

12 & 14. Adding the r sound (a semi-vowel) to most vowels changes the vowel sound. For word and brother (unstressed), do what you did for the vowel in but, however pucker your rounded lips outward. (Also pucker your lips for the vowel plus r in beer, care, far, etc., as contrasted with bee, kay, fa, etc.)

HOW TO MAKE THE VOWEL SOUNDS OF ENGLISH*
(continued)

15 - 17. Diphtongs (= 2 sounds). Start with the first vowel and glide to the next:

15. buy (6 to 1)
16. brown (6 to 10)
17. boy (7 to 1 or 2)$_2$

*After Joanna S. Escobar, 1976, "Some Suggestions for Teaching the Vowel Sounds" Revised and expanded, August 1981.

JB:sc

CULTURAL CONSIDERATIONS

A. Cultural Differences

Cultural differences are sometimes problematic in foreign language learning. For example, an ESL student may be offended by an American classroom custom he does not understand and never return. But cultural differences can also cause difficulties in language learning itself. Students may have trouble accepting and learning conversations which reflect cultural practices which conflict with their own. Japanese students may find a conversation strange which supposedly takes place at an American party because they feel it is polite to refuse food when it is first offered in a social setting. Since the Chinese use an apologetic look to say "Excuse me" after bumping someone, they may find this spoken expression surprising.

Some subjects which are freely discussed in American culture are not openly talked about in various other countries. Americans give their opinions and reveal their personal lives more than some nationalities. Numbers and colors have differing connotations among ethnic groups. "Four" and "nine" are bad numbers for Japanese people but not for Americans. Black dresses in many countries are worn only for mourning.(1)

B. Culture in the ESL Classroom

The teacher must begin by making each student comfortable in the class, for no effective learning can commence while the student is enveloped in negative feelings. A teacher who has a highly developed awareness of foreign student difficulties will then assess the cultural patterns and personal characteristics which may block the learning process. She will explain, as much as possible, American classroom practices, so that the student will not be offended by the customs which may differ from those in his native country such as the use of first names, the informality of the class, and the intent of the question, "Do you understand?"(2)

There are some ESL students who are very uncomfortable with an oral language learning approach. At times, students practically demand books because they feel insecure without them. In these cases the students have usually had education in their native countries which was oriented toward reading and writing. Sometimes these same students feel that oral learning is for children, and they are insulted by its use. Some Asians are reluctant to volunteer in class because for them this is showing off and because they are very concerned with preserving their dignity by not making a mistake. This same feeling may cause them to respond slowly when a question is addressed to them.(1)

C. Acculturation

Since the average foreign adult needs to learn the appropriate actions and responses in various American cultural situations, it is important that he encounter these in class. If a teacher presents only the phrases used for introductions, for example, she will have failed to teach proper American communication in that situation by omitting the appropriate use of eye contact, distance between persons, handshaking, and other aspects of nonverbal communication.

CULTURAL CONSIDERATIONS
(continued)

The teacher who has some knowledge of the cultural values in the native countries of her students as well as a conscious awareness of American culture will greatly facilitate her students' acculturalization to American life. But she must respect the uniqueness of each student's cultural background and avoid expressing value judgments; she must also search for the individual personality characteristics of each student and avoid stereotypes.(2)

References:

1. "Problems of Adult Foreign Language Learning,"Jean Chapman, 1976, pp. 6-7.
2. "Adult ESL Program Philosophy: William Rainey Harper College,"Jean Chapman and Elizabeth Salse, 1975, pp.7-8.

Other sources:

3. Culturgrams for many countries, Brigham Young University, Language and Intercultural Research Center, 1979.
4. American Cultural Encounters, Ford and Silverman, Alemany Press, 1980.

Chapter 5: HOW TO TEACH (METHODS AND TECHNIQUES)

Introduction

"Teach, then test, then get out of the way." - Earl W. Stevick

For thousands of years, people have been learning and teaching foreign languages, usually by methods that emphasize grammar analysis and translation. Teaching methods have evolved beyond this to consider the psychological and social needs of learners. Techniques - what teachers do to help learners learn - are available to meet every learning need.

Effective lessons for adult ESL learners who need to use what they learn in their lives must include techniques which:

1. Provide secure learning experiences through structured, sequenced, success - oriented activities, and
2. include life-like use of what was taught so that learners gain practical benefit from their attending ESL classes.

There are more techniques than can be named. The techniques suggested in this chapter fit into the purposeful teaching framework described in "Four Phases of The Teaching and Learning of Second Languages" (pp. 10-17, above). Without such a framework, techniques have no purpose and do not help learners as well.

The chapter includes ESL techniques

--in general
--in lesson-ready sequence
--for listening, structure, literacy, reading, and writing
--for communication
--in relation to classroom management

The chapter concludes with a Teacher Self Evaluation, which can be used as a periodic progress check.

Further reading: (1) See reading list in Chapter 7, page 84 (below), and
(2) Drama Techniques in Language Learning, Maley and Duff (Cambridge University Press, 1978).

TEACHING DIALOGUES

Four Basic Goals*	How?
A. Comprehension	1. Books closed. Teacher reads. (Use illustration)
	2. Teacher reads again. Questions and answers.
	3. Teacher models it again. Students listen.
B. Acceptable repetition	4. Teacher models. Class repeats. Sentence by sentence. (See "Backward Buildup," #1 below under techniques.)
	5. Progress from class to group to individual repetitions.
	6. Class repeats entire dialogue, line by line, twice.
	7. Group repetitions, once each line.
	8. Once again; alternate individual and group repetitions.
C. Acceptable production (without model)	9. Books open for the first time. Teacher and students ask questions.
	10. Individuals read when called on in random order. One sentence each. Teacher repetition if necessary.
D. Fluency and Accuracy	11. Two groups with books open read dialogue.
	12. Alternate - second group begins now.
	13. Books closed. Pairs of individuals practice. Stronger students first in front of class; then all students in pairs at same time. Teacher circulates.
	14. Students check their work with open books. (2 minutes)
	15. Separate pairs of student act out for entire class.

Problems To Watch For*

1. Books open too soon may lead to
    - a. "spelling pronunciations" (wrong) before sounds are
    - b. "tuning out" by less literate students
    - c. less need to listen carefully
    - d. less attention to accurate pronunciation
2. Some students "get it" sooner than others. Teacher can
    - a. ask faster students to perform dialogue as a peer model for others.
    - b. group two slower students (books closed) with one faster student (both open) who prompts them.
    - c. ask faster students to attempt dictation (of at least part of the dialogue).
3. Students insist on seeing the dialogue written early on.
    - a. Sometimes teachers should do it their way; sometimes not.
    - b. When you present the dialogue written, put it on the blackboard instead of using the book or worksheets.
    - c. Use the Vanishing Dialogue techniques (see #2 below).
    - d. Use picture cues (see #3 below) so need to know what to say is satisified.

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*Adapted from "A Suggested Series of Activities to Teach Dialogues," Joanna Sculley Escobar, 1976.

TEACHING DIALOGUES
(continued)

Improved Presentation Techniques:

1. Backward build-up

   Longer sentences are hard because you don't know where you're going. So have students build it up from back to front. Advantages: memory and pronunciation.

   Ex: When are you going to fix our shower?
   Say: (entire sentence)
   (the) . shower (repeat)
   our shower (repeat)
   fix our shower
   going to fix our shower
   When are you
   When are you going to fix our shower?

2. The Vanishing Dialogue

   With the dialogue on the blackboard, progressively erase parts of it once students are starting to get it. See four stages below.

   I. Complete dialogue. - "Where are you from?"
   a. Where are you from?
   b. Korea.
   a. Then you speak Korean, right?
   b. Right, and Japanese, too.
   a. Really? That's great. (from Milk and Honey, I, Bodman and Lanzano, 1981, Harcourt Brace Jovanovich.)

   II. Erase. Several pairs perform.
   a. where are you ?
   b. Korea.
   a. Then you Korean, right?
   b. , And Japanese, too.
   a. Really? That's .

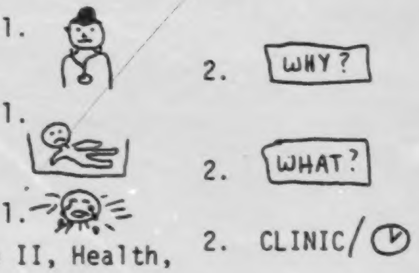
   III. Erase more. More students perform.
   a. Where ?
   b. Korea.
   a. Then you , right?
   b. . Japanese, .
   a. ? That's .

   IV. Erase more. Students perform.
   a. ?
   b. Korea.
   a. Then , ?
   b. . Japanese,
   a. ? .

3. Cueing with pictures.

   Blackboard or flash cards can help to cue oral practice of dialogues, too.
   Dialogue: Calling to See the Doctor.

   1. I have to see the doctor.
   2. Why?
   1. My baby is sick.
   2. What's the matter with her?
   1. I don't know.
   She cries all the time.
   2. O.K. bring her to the clinic this afternoon.
   (from Everyday English, Cycle II, Health, Alemany Press)



TEACHING DIALOGUES
(continued)

4. Adapting dialogues.

The dialogue above (#2, where are you from?") is a natural for practicing with real information pertaining to the members of your class. Often a dialogue from a book needs adapting for it to be more realistic. Here is one example. (from Mary Schman's, An Introduction to Teaching English as a Second Language to Adults, p. 3) Both are for the same level of students.

Original Dialogue:
(a) Mrs. Kim: When are you going to fix our shower?
(b) Manager: I'm going to fix it tomorrow.
(c) Mrs. Kim: When are you going to fix the roof?
(d) Manager: Tomorrow. I'm going to fix it tomorrow.
(e) Mrs. Kim: But tomorrow never comes.

Rewritten version (first conversation on this topic):
Manager: Hi.
Mrs. Kim: Hi, say Mr. James, my shower is leaking.
Manager: Is it leaking much?
Mrs. Kim: Yes, and it's the hot water.
Manager: I'm going to do some repairs this afternoon. I'll come up and take a look.
Mrs. Kim: Thanks.

5. Teaching students to say what they need to say.

In the above dialogue, the manager's lines probably would not need to be memorized by students. So during pair practice, let one student keep his book open to say the manager's lines. The other student tries to say Mrs. Kim's part with book closed. (Suggested by Linda G. Mrowicki.)

Compiled By Jeffrey P. Bright

TECHNIQUES FOR LISTENING COMPREHENSION

Why learners need listening instruction?

Most adult ESL learners spend more time listening to spoken language (and reading print) than they spend in speaking. This fact in itself suggests the need for special listening exercises in ESL. Moreover, ESL learners cannot control what is said to them or how it is said. Even if the ESL student can more or less say what they want to say in English, using phrases they know and avoiding structures and words they do not, they will probably hear more complex English than they can produce. Listening exercises are important in this light.

Listening to what?

Spoken English is not the same as written English. Spoken English has reduced vowel sounds, contractions, hesitations, repetitions, redundancies, etc. This is true for almost all speech, except for scripted language like news and weather reports, TV dialogues, and lectures. Teachers should provide realistic models for spoken language, both in the presentation of the dialogues and listening activities from ESL texts, as well as in supplementary listening exercises. Before writing their own dialogues listening exercises, teachers should listen to real spoken language. By transcribing it and using it in class, teachers can be more sure of selecting true to life language models for their students to listen to.

How to present listening exercises?

Once the teacher has surveyed students as to their needs, especially to find out what situations they need to listen to (and speak, read and write) English in, there are four steps to follow for teaching listening skills:

1. Selection of the teaching point and the "passage"
2. Presenting the purpose, directions and an example of the exercise
3. Listening at normal speed and completion of the exercise
4. Feedback - how did they do? Provide answers.

It is a disservice to present listening exercises slowly. Keep the pace normal, and repeat several times if necessary. Slow down for part of speaking lessons; never for listening comprehension exercises.

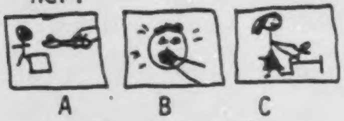
When to use listening activities in the lesson?

Listening belongs everywhere in the lesson. Listening and understanding must preceed speaking. Listening exercises can be used as preparation for reading, prior to dialogue practice, or alone as tempo-breakers, lead-ins, or final activities. Listening activities can be presented with simple reading materials for teaching literacy skills. Student-student communication activities will involve both speaking and listening.

The ESL teacher should be sure that listening exercises are undertaken for a variety of purposes. Listening for its own sake is as important as or more important than listening in order to speak. Most listening activities need some kind of paper or hands-on prop to guide the listening and so students can see what they did and how well.

TECHNIQUES FOR LISTENING COMPREHENSION (continued)

Examples of listening exercises:

Exercise Type	Item/Example (Student response)	Procedure(s)
1. MINIMAL PAIRS --for single sounds --for phrases --for sentences --for meaning	-wash/watch flea/free (different) -It's mine. (It belongs to me.) (same) -his/He's/He's (number 1)	A: Same/Different. Students (SS) listen and tell whether the two items are the same or different. B: Which one is different? SS hear three items. They say which one (1, 2, or 3) is different.
2. STRUCTURAL CUES --intonation --word order --WH question words --articles --prepositions	-Is he going today? -He's going today. (SS write ? or .) -at school -in the library (2 words or 3) -What did he say? (SS write, say, or circle) (what)	Teacher prepares 5-10 items of the same type. SS listen for the grammar markers that influence meaning. They mark on paper or indicate their choice orally based on what they heard. Immediate feedback. Answers usually written but very short.
3. SEQUENCES --vocabulary --phonics check --word order --actions --picture stories	- shirt___ skirt___ shoes___ slippers___ - work Choon at to goes 7:00 -The baby cried, so I picked her up and fed her. 	SS listen and (a) mark/number on worksheet, (b) rewrite from list on worksheet or, (c) place pictures or word cards in order, or (d) perform/mime, based on what they heard, so that things are in the sequence they were presented in.
4. DICTATION --numbers --spelling --sentences --paragraphs --telephone messages	-a hundred and forty (140) -It's Larsen, L-A-R-S-E-N. The number is five two three-six thousand. -I (came) here five years ago. But my wife (has been) here only 18 months. -It's a rainy day in Waterville. But Si forgot his umbrella. (SS write)	A: SS write a list of the items dictated. B: Students use simple form (message pad) to record information as spoken. C: Cloze (with blanks). T reads and SS fill-in vocabulary or grammar items. D: Classic dictation. SS listen once. General questions optional. Then slower phrase by phrase dictation with pauses. SS write everything.
5. LISTEN AND ANSWER --dialogues --narratives --short term memory --for meaning	-Story or dialogue. 1st time: Who is speaking a man or a woman? Is he older than the second person? 2nd time: What was the man's social security number?	SS listen. First time, teacher asks general questions about setting--who is speaking, where they are. Then, more specific questions of information after second hearing. SS could take notes. Oral or written responses.

TECHNIQUES FOR LISTENING COMPREHENSION (continued)

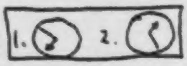
6. LISTEN AND SPEAK
   --dialogues
   --for practice
   --for oral composition
   --for peer correction

X. How are you?
or
Say, do you have the time?

Y. Yes. It's ________.
or
Fine, thanks. How are you?

-Model: X. What time is it?
Y. It's three-thirty.
X: Thanks.

X and Y see:



Z sees: 1. seven fifty
2. one twenty-five
3. etc.

A: SS in pairs have cards with alternate dialogues (2 to 6 lines). X has a different card then Y. X begins. Y must listen and answer appropriately. (from R. Via and Palmer and Kimball).

B: Framing. Teacher reads one pe person's part of dialogue, skipping lines. Then, teacher reads first line and third line only. SS try to provide line 2. Then, lines 1 (T), 2 (S), 3 (T) and 5 (T) are read. SS provide line 4. Etc. (from J. and M.A. Boyd)

C: Two SS practice dialogue orally with cues. Third student monitors ("OK", "NO") and corrects. Then switch roles, (from Foley and Pomann

7. PROCESSING AND USING INFORMATION
   --descriptions
   --announcements
   --schedules
   --recordings
   --follow route on map
   --interviewing native speakers

-Good afternoon. This is National Weather Service forecast for the Chicago area. Four PM temperatures - Lakefront, 65; Midway, 68; O'Hare, 68. The relative humidity is ....(etc.)

Student chart:

Temp. (O'Hare): ______
Wind direction: ______
speed: ________ mph
Tonight: warmer or cooler? rain or no?
Tomorrow: (etc.)

SS listen to a "passage" of language, extract what is necessary, and fill-out information forms or tables. Preparation necessary: practice with abbreviations, numbers, cue words.

Variation: advanced SS listen and organize the information however they want for later summary, restatement, argumen role-playing.

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6. P. Miller, "Techniques for Teaching Listening Comprehension", in Classroom Practices..
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8. J. Boyd and M.A. Boyd, Connections, Regents, 1981.
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(Compiled by Jeffrey P. Bright)

TECHNIQUES FOR STRUCTURE PRACTICE

Word and Sentence Order Activities.

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For many of these activities only one set need be made up to be used by 1 or 2 students at the back of the room while others work.

Having strips of paper or scissors available means that any story can be written out as the need arises - even a personal story.

1. Each word of a sentence, or phrase, or sentence of a story is on a separate piece of paper for ordering. The correct order should be easily accessable (in another part of the room or in the student's notebook) so the teacher doesn't have to run to the working student.

2. Words of a sentence are out of order on the blackboard.
   a/want/to/I/be/fireman.

3. Phrases: especially adjective and preposition. (see Predictability).
   a big red fire engine.
   along Granville Street.

4. A very basic activity - The story or dialogue is read and developed one day. The next day the original stencil is cut up. The student has one original and one strip series to place over the original. Original is removed, strips scrambled, to be reordered.

5. Taping: Tape the sentences of an unfamiliar story and provide the words or phrases on paper strips or cards (cards are more permanent and this activity can be used over and over again) Leave long spaces between sentences on the tape even though students will stop the tape, rewind and relisten: 1-4 students listen sentence by sentence and put the story together.

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TEACHING GRAMMATICAL STRUCTURES IN SITUATIONAL CONTEXTS

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Below is a list used as a reference point from which to write lesson plans for usage and grammar classes. Many of the ideas lend themselves well to skits and role-playing. It was first presented at rap session at TESOL 1975, then revised and presented at the CATESOL Convention in 1975. It is presented here in its revised form.

	GRAMMAR POINT	SITUATION
① –	Imperative verb forms Present continuous tense	Make a cake using a boxed cake mix.
② –	Locative prepositions Imperative verb forms Present tense Non-referential *it*	Direct another person to some part of the city using a map.
③ –	Future tense	Discuss plans for a trip, vacation, the weekend, etc.
④ –	Simple past tense *(What did you do - - - -?)*	Discuss a past vacation, weekend, etc.
⑤ –	*any, some, one(s)* indirect obj.	Role play a shopping trip to buy gifts.
⑥ –	*any, some, one(s), another, the other*	Role play shopping in a supermarket.
⑦ –	*be* (present tense) possessive adjectives	Answer information questions: name, address, etc.
⑧ –	*be* - locative prepositions	Tell someone where to find things in your kitchen.
⑨ –	*have/has* - possessive adjectives	Tell other students about your family.
⑩ –	Present perfect tense	Fill out a medical history form (adapted)
⑪ –	Present perfect progressive	Role play a medical interview—particularly on a visit to a new doctor.
⑫ –	Non-referential *it*	Make a daily weather report.
⑬ –	Habitual present *at, between, from - to*	Report daily schedules (of people in the class, buses in the city, airlines, trains, etc.)
⑭ –	Non-referential *it* clauses subordinated by *because*	Relate clothes to weather in a role playing situation (i.e. mother and child on a rainy day).
⑮ –	like + Noun/like to + Verb want + Noun/want to + Verb too + adjective/adjective + enough	Role play a shopping trip to buy clothes.
⑯ –	*want to - have to - to - need to* - Verb	Mail a package at the post office—insure it.
⑰ –	*would like* - Object - Verb (sentence and question patterns)	Invite someone to a party—make a phone call or write an invitation.
⑱ –	*can, must, should, ought to*	Explain rules and regulations to someone—i.e. school rules, doctor's instructions to a sick patient.
⑲ –	*about to* - Verb (- Noun)	Describe a sports event in progress. Point out an airplane about to land.
⑳ –	*have to* (in conditional clauses) if . . . . Subject *will have to* . . .	Give a new customer the information he needs to establish his account with Gas Co. or Bell Telephone.
㉑ –	Past conditional and past perfect tenses	Report a historical event and discuss the conditions under which a different outcome *might have resulted.*
㉒ –	Present Perfect tense - Active and Passive Voice in contrast	React to the burglary of your apartment—in the presence of another person upon initial discovery (Active Voice) —in making a police report (Passive Voice)
㉓ –	*still, already, yet*	1. Call someone who has placed a classified ad to advertise a job or something for sale (i.e. a car or furniture). 2. Report on the progress of your shopping trip to a companion.
㉔	*used to*	Interview someone about— a. Past employment b. Cuisine and dining customs in their country.

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TECHNIQUES FOR LITERACY AND READING

Word Structure Activities

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for a difficult word to be taught - teach it in context in 3 or 4 sentences - have them read - cut up into words, arranged and read

eg. teach "driver."

1. She is a good driver
2. The bus driver wears a blue suit.
3. The racing car driver was killed.

t. reads them the sentences & asks for further examples.

erase

driver/ a / is / she / good
etc.

students write in order.

erase

drive -
drives -
driver -
driving -

students make sentences

this could lead to drive + ing = driving
do also with live, smoke, come, like etc.

erase

dictation - of the 4 words.
- of all 'e' ending words given the root eg.
'like is on the board, for dictation: likes, liked or liking.

rhyming words:

said	car	street	children
drive	son	six	three

Students must sound out all words to find a rhyming word for each

see __________ feet __________
fed __________ dive __________
six __________ jar __________

Word Structure Activities 2

opposites (from 'up-down' to ' loyalty-infidelity !)

1. Card set: each card has 1 word on each side. As the student reads one side he/she thinks and says the opposite

2. Card set: each card has both words but is then cut to be read and matched

3. Card set: younger older

   students match 2 cards & refer to numbers on the backs of the cards to see if they are the same ie. 2 opposites would have the same number on the back of the card.

reading phrases (t. directed or in pairs)

- write 10 phrases on strips to be read faster & faster.
  eg. in my pocket around the corner.

- write the phrases of a story on strips to be read faster and faster.

Syllabication - (a must everyday)

1. hearing syllables - have students listen for the number of sounds in a word and call out or hold up fingers or write the number of sounds.

2. Marking syllables - students see the word, teacher reads it, students mark eg. en/gine (at this point they're only hearing the sounds, they don't have rules to divide the words just by reading).

3. Rule discovery - they will quickly see that a syllable has a vowel sound but not every vowel is a syllable. eg. younger - 2 not 3 syllables.

Word parts - roots, prefixes, suffixes, compound words.

boys returns older fire/man

> In isolation these exercises may seem tedious to the students. Show them how to apply new skills everyday as they read new or old material.

TEACHING ESL SURVIVAL LITERACY VOCABULARY

Some suggestions for teachers working with literacy development of ESL learners. *(Refer to "Wilson's Essential Vocabulary" for sample list, Chapter 3, p.35 above.)

A. The meaning of signs.

1. Establish meaning of signs in situations or settings of where the signs occur by using pictures from magazines, photos you take yourself, blackboard drawings, or books like Signs and More Signs (Greatsinger, New Readers Press).
2. Act out or explain the meanings of the words using opposites, synonyms, other words, or students native language.

B. Command-Action sequence with signs.

1. Post or hold up signs. Read it semi-aloud as if to yourself. Then act out the meaning. (do what the sign says.)
2. Have students do the same after you. Use no more than 2-3 signs at a time for low-low literates.

Example: CLOSED USE OTHER DOOR MEN
OPEN WATCH YOUR STEP WOMEN

Performance: MEN taped on one side of desk for students to see; WOMEN on the other side. Teacher walks to one, then the other, reading and showing the decision to go to the correct side. Then, students do the same.

C. Meaningful sign language (vocabulary development).

1. Group several words together according to how they might occur outside the classroom. Post them around the room. Use pictures when possible.
2. Develop dialogues about seeing these signs, what they mean, and what actions they entail.

Example: Related signs:

No Admittance
Closed
Do Not Enter
Entrance
Exit

No Exit
Exit Only
Use Other Door
In
Out

Dialogue:

Student 1: (holds up sign) or (points to sign)
What does this mean? or What does that mean? (NO ADMITTANCE)
Student 2: It means you can't go in.
Student 2: (points to sign)
What does that mean? (USE OTHER DOOR)
Student 3: Not here. Come this way.
(leading student 2)

D. Sight word oral reading practice. (last step)

Students practice reading flash cards orally of sign words previously learned and acted out. This reinforces literacy skills with oral practice. WARNING! Do not have students read words aloud unless they already recognize the words visually and know the meanings. In other words, MEANING COMES FIRST!

*Reference: "Four Phases of the Teaching and Learning of a Second Language," J. Escobar and D. McKeon in Diana Bartley, ed. The Adult Basic Education TESOL Handbook, (Collier-Macmillan, 1979).

Developed by Jeffrey P. Bright.
August 1981.

NINE DIFFERENT WAYS TO TEACH READING

1. Word Cards

   To associate the written word with the spoken word and with its meaning, match the word with an object or action as you present it. Model the word and have the class repeat. (Put the word into a familiar sentence. Don't keep the words isolated.) FLASH the cards as the students read.

2. Read and Look Up!

   A paragraph from students' books or handouts is usually used.

   a. Teacher reads sentence by sentence and students repeat.
   b. Starting back at the first sentence the teacher says "Read." The students read the first sentence to themselves. Teacher says "Speak" and students look at the teacher and reproduce the sentence orally.
   c. This process continues sentence by sentence to the end of the selection.
   d. Teacher can stop occassionally to break the routine and work on specific problems that he hears during the activity.
   e. This activity makes the reading process a connection not from book to mouth, but from book to brain and then from brain to mouth.

3. Controlled Reading

   Example:

   Stephen Foster was born in Pittsburgh in 1826. He learned how to play the flute and several other instruments. When he was 14 he wrote his first song. Later he became a famous songwriter. He died accidentally in 1864. (Tom and Judy Bk. II)

   Steps

   1. Present vocabulary:

      Pittsburgh flute instruments
      famous songwriter accidently

   2. Read entire paragraph.
   3. Read paragraph sentence by sentence and ask comprehension questions.
   4. Class reads sentence by sentence after the teacher.
   5. Individuals read sentences.
   6. Class reads whole paragraph.
   7. Choice of final step:

      a. Have students write the paragraph from memory.
      b. Have students write the paragraph from questions; exchange and correct each others.
      c. Have individuals write sentences on the board,
      d. Give the paragraph as a dictation exercise.

4. Matching

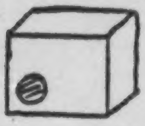
   The students match halves of sentences.

   ex. 1. The boys a. ate supper last night, didn't she?
   2. Tom will b. like to play basketball?
   3. Do you c. are working now.
   4. Betty d. go home tomorrow.

NINE DIFFERENT WAYS TO TEACH READING (continued)

5. Picture Identification

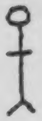
Distribute sheets of paper containing pictures of objects or situations on the left side and sentences identifying them at the right. Students choose the appropriate sentence.



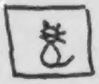
The ball is beside the box.
The ball is the box.
The box is in the box.

This activity can be reversed, the teacher providing the statement or command and the students drawing a picture.

ex. The man is tall.



Draw a cat in a box.



6. Jumbled sentences/words

Students rearrange letters of a word that has been scrambled or place the words of a sentence in correct order. (Variation: for the sentences, the students write true or false after the sentence.)

ex. Not snakes dangerous all are.
hingels (English)

7. Words that don't belong

Write groups of words on the blackboard (about four in a group). Students choose the one word that does not belong.(can also be done orally)

ex. cat man horse dog

8. Finding small words in big words

ex. wondering
method 1: using only adjacent letters: wonder, ring, in
method 2: rearranging letters in any order: no, do, new, word, none,iron

9. Rhyming

Teacher writes one word on the blackboard and adds more that rhyme with it. He asks the students to read all the words. Rhyming words can also be solicited from the students.

ex. hide sick
side kick
ride rick
bide brick
tide click

References: Techniques and Procedures in Second Language Teaching, F.R. Dacanay

Reading English as a Second Language, Nick Bartel

Developed by Lancaster-Lebanon Intermediate Unit 13, BESL Center, New Holland, PA. 1975.
Carolyn W. Ebel, Director. Teacher training handout series.

GIMMICKS FOR TEACHING COMPOSITION

1. Rewrite this story adding more words:

   Mary went to the store. She asked the clerk. "Here it is," the clerk said. Mary gave the clerk the money. She went home.

2. Go through today's newspaper advertisements and write down (copy) the advertisements describing ten items you would like to buy.

3. The student is given the book "In a People House" from the Dr. Seuss series, or one of the Richard Scarry books. The student is to read through the book and copy down all the objects in the book that are found in his own home.

4. A child hides an object in the classroom. He then writes a set of directions on how to arrive at and discover this object from a starting point. The more precise the directions (hence, the more detailed the writing) the more likely that the object will be found.

5. As a classroom project have students compose a letter to a famous person (sports star, movie star, etc.). As the paper is passed around the room each student adds one or two statements.

6. Delete the bubble captions in comic strip panels and have students write in their own dialogue.

7. Using a filmstrip, stop film at interesting frames. Let students write down captions for each still shot or interesting written comments. Afterward assemble all comments, record them on cassette and re-run film strip coordinated with class sound track/script.

8. Distribute copies of "Rube Goldberg" situations which students can first describe and then write about. For example:

   "The gun fires and hits the pan. The pan strikes a bell which awakens a a cat. The cat chases a mouse which runs..." This seems to be a good device for 3rd person -s ending verb forms for the Spanish-speaker.

   The child's "Mouse Trap" game could be used, in which case the actual system would first have to be set up.

9. Teen-age students are especially motivated to learn the lyrics to new popular songs, easily facilitated when they are written down. Once a week let them bring in a 45 and with your help, write down the lyrics.

Lancaster-Lebanon Intermediate Unit 13
BESL Center
(A Title I, III, VII Program)
100 Franklin Street
New Holland, Pennsylvania 17557
Telephone: (717) 354-4601
Carolyn W. Ebel, Project Director

GIMMICKS FOR TEACHING COMPOSITION
Continued

10. For homework, have students copy down street and store signs. Then have them write a story around them.

11. On a monthly basis let students prepare a simple classroom newspaper. Direct the students into their own writing skills categories - poetry, anecdotes, cartoons, recipes, etc.

12. Using WANT ADS students can transfer into complete sentences information paraphrased in an ad. For example:

    WANTED Mgr. toy store. Unique oppty.
    for indiv w-top$. 0 exp. necessary.
    Call 369-2804.

    A manager for a toy store is needed. It is a unique opportunity for an individual with good pay. No experience is necessary. Call 369-2804.

13. Have students combine elements from two or three columns to find out who can make up the most sentences. Each one must be different and grammatically correct. (and sensible)

14. For a personal learning experience, students may be allotted 6-12 pictures on a roll of film they may shoot. The stipulation is that the series of snapshots must in some way be related so they can write a short story or provide captions for the prints.

15. Write an answer to someone else's "Dear Abby" letter. Be sincere and plausible. (This doesn't rule out being witty.)

16. Use a felt board. Student arranges objects (ball, cat, tree) and figures (boy, girl, man) on the felt board. He then returns to his seat to write about the scene. "Two girls are throwing the ball. The cat is between them."

17. A Graffiti Wall: Obtain an end roll of newsprint from your local newspaper, tape it to a wall, and let students write anything on it they want to, provided (a) what they write won't get you fired, and (b) their graffiti won't be embarrassing to anyone.

18. Have the students write out survey forms related to a topic that interests them and have them take a poll.

19. Have the students submit exams that they construct to test knowledge of a subject.

20. Writing Telegrams - The children are asked to write a message limited to 15, 20, or 25 words, depending both upon the children's ability and on the complexity of the story situation surrounding the message. "You want a friend of yours to stay overnight with you. You send him a telegram inviting him and telling him what he should bring with him. You have to tell him all the information he will need, but you also want to keep down the cost of the telegram. Each word costs a nickel." Besides bringing arithmetic into the game, weighing the cost against the adequacy of the information sets up a requirement that a minimum of words should convey a maximum of meaning.

21. Find two accounts of the same event in two different newspapers and duplicate several copies of each. In your own words, tell the students about the story in detail. Ask them to "write it up" in newspaper style, stressing the who, what, when and how. Give the students a time limit. When time is up, divide the class in groups. Have those in each group read their stories to one another. Distribute the originals to groups and have students read to compare their products with the actual stories.

22. Have the students write a daily journal - for your eyes only.

23. Give students the beginnings of some sentences and let them complete the sentences and compare their responses: "When I get home, I _________."

24. Play the scene of someone talking on the telephone. You can only hear one end of the conversation. Have the students fill in the other end of the conversation when you stop the tape.

Developed by Bilingual/ESL teachers in a Temple University course held in the fall of 1974 at the BESL Center under the direction of Dr. Donald Knapp. Additional gimmicks are available upon request.

CONTROLLING COMPOSITION

by Dennis Terdy

The thought of a free composition-assignment in intermediate or even advanced ESL classes is often a frightening, overwhelming one for limited English proficient students. One way to minimize anxiety in composition writing is through controlled composition.

Controlled composition takes on many forms according to various authors' and publishers' definitions. However, the basic premise is the same. That is, students take a composition from a text and make changes in gender, tenses, vocabulary, or other grammatical features. Little or no original writing is necessary.

Example:
John works every Tuesday night. He arrives at work early and talks with his friends.

Task: Change the word *every* to *last* and make other changes necessary.

Concentrating on the specific changes allows the students the opportunity to isolate the grammatical feature studied and perform activities using it. This obviously minimizes the outside interferences which confuse the composition task of limited English proficient students.

In using this, I found the need to make several additions and changes to texts while using controlled composition. First, it was necessary to make introductory explanations and give examples of grammatical elements worked with on the controlled compositions. Second, since it was new to most, it was important to monitor each student's comprehension of the concept of "controlled" composition. To more easily isolate the changes required, identifying and underlining the words was also helpful for the students at the onset.

Although many texts recommend *mastery* in controlled composition, I found it time prohibitive to have the students write compositions until they were error free. After several attempts (no more than three) the compositions were evaluated and the students were allowed to progress to the next controlled activity.

Sentence exercises, small paragraph changes, and stories with highly structured questions at the end are other variations of controlled composition. Each has an appropriate role in a controlled composition program.

A suggested format might include an explanation of the grammatical change, then exercises changing the grammatical elements of sample sentences. As a final controlled activity students would make changes in larger paragraphs.

The final stage of this format would include an opportunity to write a limited (one page maximum) free composition. The teacher would then only evaluate the features taught previously within the controlled composition program.

Although learning specific grammatical and mechanical features of writing is the primary goal of controlled composition, students learn careful proofreading skills, as well. Furthermore, errors of format (paragraph indentations, title placement, etc.) and agreement were minimized when free compositions were required.

The complex factors involved in learning to write effectively in English are confusing, frightening ones for limited English proficient students. Controlling composition minimizes the margin for making errors and allows students to see early, positive results in their writing.

(Dennis Terdy is a bilingual consultant with the Illinois Resource Center and has been teaching in bilingual programs for seven years.)

From Bilingual Education Service Center
(BESC) Newsletter, Vol. 7. No. 1,
September-October 1979.

[illegible]UDE[illegible] ST[illegible]T [illegible]IT[illegible]

FOR THE PRACTICE PHASE

Adapt dialogs and drills in your texts for student - student practice

DIALOGS

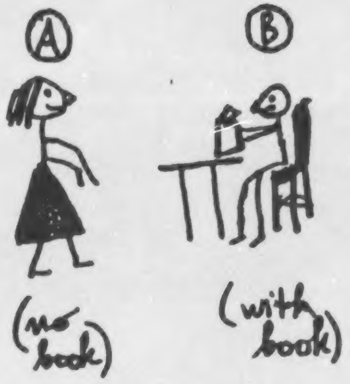
*** PASSPORT CONTROL**

A. Good morning.
B. Good morning. What's your name, please?
A. My name is Pat Goldman.
B. Are you American?
A. Yes, I am.
B. How old are you?
A. I'm twenty-six.
B. And what's your occupation?
A. I'm a doctor.
B. How long are you staying?
A. Two weeks.
B. Thank you. That's all.
A Thank you. Good-bye.

After whole class repetition and practice, use the dialog as a simulated interview:

1. Have Student B open the book and ask questions.
2. Have Student A answer the questions. (Closed book.)
3. Have Students reverse roles.

(Why should students memorize the customs official's questions if they will not have to produce them outside the classroom?)


Ⓐ
Ⓑ
(no book)
(with book)

QUESTION/ANSWER DRILL

Students are divided into pairs.

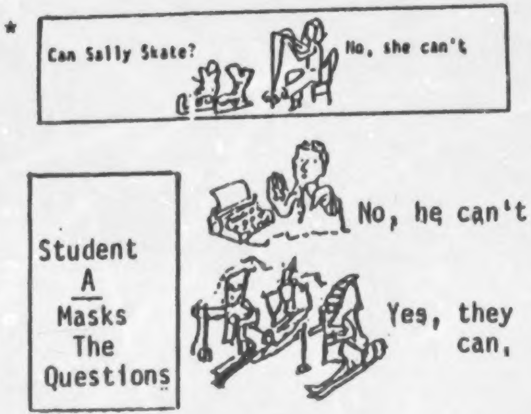
(Student A has the question covered.)

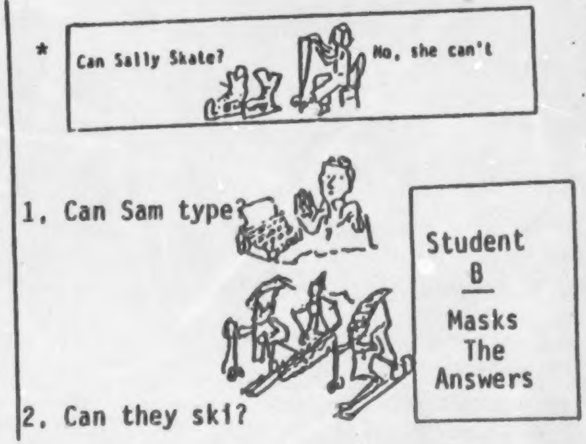
(Student B has the answers covered.)

Student A asks a question.

Student B monitors the question and answers.

Student A monitors the answers and asks the questions.


*
Can Sally Skate?
No, she can't
Student A Masks The Questions
No, he can't
Yes, they can,


*
Can Sally Skate?
No, she can't
1. Can Sam type?
2. Can they ski?
Student B Masks The Answers

*Taken from: New Horizons in English, Book One, Lars Mellgren and Michael Walker, Addison Wesley, 1980.

Prepared by: Jeffrey P. Bright, Consultant, Statewide ESL/AE Service Center, Arlington Heights, IL 60005

Linda G. Mrowicki, Coordinator, Indochina Professional Training Center, Arlington Heights, IL

PLANNING SMALL GROUP ACTIVITIES FOR ESL CLASSES: 6 POINTS

Joy Noren, Multicultural Center,
Jersey City State College

1. Prepare clear directions. Describe exactly what the students are to do, giving examples or demonstrations where necessary.

2. Organize all mechanical aspects prior to the class (e.g., check tape recorder to see that it's working, check the classroom for tables if the activity requires them, etc.)

3. As you plan, make sure the teaching point of the activity is clear and remains central to the task. Sometimes in the process of incorporating imaginative ideas or audio-visual aids, the primary purpose of the task can be obscured.

4. Plan the activity so that there is built-in encouragement to work together. The structure of the activity itself should be such that the students have to interact in order to accomplish the set task.

5. Try to allow flexibility in some activities for different learning styles and abilities. (e.g. Student might be offered a choice of listening to a story on tape without seeing it or with a printed version.)

6. If the teacher will not be present during the activity, provide a "knower resource" (i.e., a way students can check themselves or each other).

SOME TECHNIQUES FOR GETTING LEARNERS TALKING

Activity	Procedure
The Daily News	Each student must introduce himself, say what day it is, and say something about the weather today. Ex. My name is Toshi. Today is Tuesday and the weather is cloudy. Students can elaborate on this. But the daily report should include at least three sentences.
"I'm thinking about a place"	Ask the student to tell a story about or describe a place. S/he should begin with "I'm thinking about ________." Then, s/he should describe all s/he can say (in general and specific descriptive terms) about this place.
What is happening? What happened?	Start with an event in progress and have the student describe it as it is happening. Better with something you can both see. Later, students may want to do descriptions of imagined or unseen events. After the description in progress (in present progressive or in simple narrative present--like a sports announcer), ask the student to re-tell the event. Have them start with "Well, first,...." or some such phrase.
Commands	Ask the student to select an activity with several steps to it. For example, receiving a letter in the mail--"Go to the mail box. Take out your key. Open the box.....Read the letter, and smile because it is from your friend." (Other examples: Live Action English for Foreign Students, 1979, Alemany Press) YOU perform or mime the actions as the student is giving the commands. Then, ask the student to tell you what you did. "First, you..." Alternate: "First, I told you to ... and you...."
Group the words and tell why	From a list of words, and an accompanying picture if available, ask the student to make sub-groups of words. Start with 12-20 words. Have student form 4 or 5 groups. Tell student, when done, to explain how and why s/he divided the words that way. There is no right/wrong answer; just reasons to speak English. Some reasons for grouping: size of objects; number of syllables in the word; classes of nouns (tools vs. places; people vs. objects); etc. Examples: Silent Way Worksheets, Educational Solutions, Inc.
Describe someone. Student asks.	You describe someone in the room--"This person is tall. He is not from Colombia. He has dark eyes." Student has to ask questions of guesses, clarification, (Is he here today? Is he wearing a light brown jacket?), and finally of confirmation (Isn't it......?). Alternate: An object in the room. Thus, a game of Twenty Questions.

SOME TECHNIQUES FOR GETTING LEARNERS TALKING
(Continued)

Two pictures. Same's and differences.	From a picture library with interesting, unusual or complex subjects, ask the student to select two pictures that s/he would like to speak about. The student can first describe what is in each picture. But eventually (and you may have to help him/her in this direction) the student should make contrastive and comparative remarks about the two pictures. Alternate: Select two days, months, seasons, diets of different countries, etc. as the topic for comparison.
A CAUTIONARY NOTE:	Of course, all of these techniques for getting students to talk will not work with each and every student or with every teacher. The variety provided though should accomodate most situations and individuals. Remember that these are conversation (or at least language) starters. They are not necessarily related to real-life, to the survival skills curriculum, or the everyday world of the ESL class and laboratory. Instead, their function is to bring out language so that you can take a look at it, analyze it, and both chart student progress and help plan for further teaching.

Developed by Jeffrey P. Bright, Consultant.
1980. Chicago, IL.

TEACHER QUESTIONNAIRE

If it is desired by the teacher and the program, the attached "ENGLISH AS A SECOND LANGUAGE SELF-EVALUATION OF INSTRUCTION" can be completed for each class assigned to the teacher. While it is not required, it is recommended that the visitation team request and review these self-evaluations where they are available.

This is done with only one purpose—to help teachers and others strengthen the program. It will be appreciated if you will fill out the self-evaluation questionnaire using the scale suggested below.

5	4	3	2	1
highly		adequately		minimally

ENGLISH AS A SECOND LANGUAGE SELF-EVALUATION OF INSTRUCTION

Teacher ______________________________

Class ______________ Number of students ______________

Date ______________________________

A. What will the students be able to do at the end of your lesson?

____

____

B. To what extent have you included the following behavior in your lesson? Please rate these on the following scale:

5	4	3	2	1
highly		adequately		minimally

1. Made sentences as real as possible for students .... ________
2. Related sentences to actions/pictures/objects/people to give meaning .... ________
3. Used normal speed, volume, and pronunciation .... ________
4. Kept stress and intonation normal .... ________
5. Gave students opportunity to model sentence before making variations ...... ________
6. Gave clear signals to cue responses .... ________
7. Gave appropriate feedback to students .... ________

8. Allowed for student self-correction .... ________

9. Gave each student ample opportunity to speak .... ________

10. Provided opportunity for appropriate practice .... ________

11. Provided opportunity for demonstration of desired student behavior .... ________

12. Provided opportunity for meaningful communication activities .... ________

13. Conducted the class in English .... ________

14. Gave beginning students more time for listening and speaking .... ________

15. Varied techniques to maintain interest of students .... ________

16. Included opportunity for review .... ________

17. Incorporated the culture of the United States and of the students into the lesson ________

18. Incorporated information concerning community agencies and services into the lesson .... ________

19. Provided for evaluation of student progress .... ________

C. How many students demonstrated the desired behavior?

____

D. Comments:

Reprinted from A GUIDE FOR CONDUCTING AN INSTRUCTIONAL PROCESS EVALUATION OF ENGLISH AS A SECOND LANGUAGE PROGRAMS FOR ADULTS, Joanna Sculley Escobar and John Daugherty, Illinois ESL/ABE Service Center, 1975. pp. 13-14. May be reproduced.

Chapter 6: MATERIALS

Introduction

Materials for ESL classes usually means books, workbooks, tapes, teacher's guides, etc. Usually teachers are provided with a basic textbook, usually one or two levels of a series, for use with their adult ESL class. A basic text - in order to be a sufficient single book to use - must be one that teaches all four skills (listening, speaking, reading, writing), includes context-based presentations (often dialogues and readings), provides plenty of practice activities (more oral than written, but both), and concludes lesson sequences with communication activities by which learners can transfer their new skills to life-like situations. A basic text has other features, too, such as built-in reviews and recycling of content.

Supplementary materials: books, tapes, charts, pictures - are also useful to have, especially for providing extra grammar practice, introducing new vocabulary, and expanding skills like reading, conversation, and writing. Good supplementary materials, like basic texts, are available in abundance these days. These materials are especially for ESL classes in adult education where the learners need to use English in their everyday lives. See "Good Materials: Principles of Materials Development" for what to consider in evaluating materials.

The ESL Service Center and Indochina Professional Training Center have an extensive library for teacher use. The Resource Center Classification List is included here for your reference.

One of the best ways to increase your supply of instructional materials is to collect pictures and common objects. In her article below, "Visual Materials for High School and Adult Oral Language Teaching" Linda Kunz catalogues an organized and effective collection of realia for teaching ESL. Of course teachers should become familiar with and use locally available audio-visual equipment and aids such as overhead projectors and transparencies, the Language Master, tape recorder, videotapes, film, filmstrips, and flash cards. And don't forget to use the blackboard for words, stick figures, etc. All are appropriate to help ready learners, who all have different cognitive learning styles.

Further reading:
(1) "Suggested Materials List 1980-81" (annotated) and materials reviews in the ESL Vessel, regional Adult Education Service Center newsletter, and other professional publications.
(2) The Magazine Picture Library, Janet McAlpin (Allen and Unwin, 1980).
(3) Planning and Using the Blackboard, Patricia Mugglestone (Allen and Unwin, 1980).
(4) Visual Materials for the Language Teacher, Andrew Wright (Longman, 1976).

GOOD MATERIALS:PRINCIPLES OF MATERIAL DEVELOPMENT

1. Review	- does it present material in a cyclical way so that it incorporates and reinforces previously learned vocabulary and skills?
2. Age Suitability	- is it appropriate to the age of the learners?
3. Content	- is the content personally appropriate and stimulating?
4. Pictorial Applicability	- is it visually appealing and is the pictorial presentation unambiguous?
5. Versatility	- is it versatile enough to allow for different learning styles and to be reused for review?
6. The Adult Learner's needs	- does it involve him actively in the learning process, curriculum input and setting his own objectives - does it allow for self-evaluation? - is it survival oriented and does it have immediate application to the student's needs?
7. Skills Progression	- does it present the skills in a carefully sequenced progression? - is there overlap and review? - do the skills progress from discrete to integrated?

Developed by Cheryl Jibodh
and
Donna McGee
Vancouver Community College

ILLINOIS STATEWIDE ESL/ADULT EDUCATION SERVICE CENTER
500 South Dwyer Avenue Arlington Heights, Illinois 60005 (312) 870-4157

RESOURCE CENTER CLASSIFICATION LIST

1.0 Student Materials

- 1.1 Basic Tests
- 1.2 Writing Skills/Composition
- 1.3 Spelling
- 1.4 Conversation
- 1.5 Pronunciation
- 1.6 Grammar/Structure
- 1.7 Life-coping Skills
- 1.8 Reading (See also 1.18 Literacy)
- 1.9 Listening
- 1.10 Vocational/Career English
- 1.11 Idioms
- 1.12 Citizenship/Americanization
- 1.13 Specific Language Background
  - 1.13.1 Spanish
  - 1.13.2 Chinese
  - 1.13.3 Japanese
  - 1.13.4 Vietnamese
  - 1.13.5 Other Languages
  - 1.13.6 Non-standard Dialect
- 1.14 Multimedia Supplementary Materials
  - 1.14.1 Language Master Cards
  - 1.14.2 Kits/Packets
  - 1.14.3 Pictures/Flashcards
  - 1.14.4 Filmstrips
  - 1.14.5 Records/Tapes

- 1.15 Reference
- 1.16 Vocabulary
- 1.17 Games
- 1.18 Literacy (ABE/ESL)
- 1.19 Mathematics (ABE/GED)
- 1.20 Science (ABE/GED)
- 1.21 Preparing for Tests
- 1.22 Newspapers
- 1.23 Culture

2.0 Teacher Materials

- 2.1 Theoretical Linguistics
- 2.2 Culture/Sociolinguistics
- 2.3 Language Teaching/Applied Linguistics
- 2.4 Curriculum Guides
- 2.5 Student Testing/Evaluation (Also see 2.24)
- 2.6 Program Development
- 2.7 Life-coping Skills
- 2.8 Program/Materials Evaluation
- 2.9 Dictionaries/Word Lists
- 2.10 ESL Materials Bibliographies
- 2.11 Individualizing Language Instruction
- 2.12 Periodicals/Journals
- 2.13 English Language
  - 2.13.1 Grammar/Structure/Usage
  - 2.13.2 History
  - 2.13.3 Phonology
  - 2.13.4 Semantics
  - 2.13.5 Rhetoric/Style

2.14 Materials on Specific Languages/Contrastive Language Studies
    2.14.1 Vietnamese
    2.14.2 Cambodian
    2.14.3 Laotian
    2.14.4 Non Specific Indochinese
    2.14.5 General Languages
2.15 Bilingual Education
2.16 Teacher Training
2.17 Teaching Vocabulary
2.18 Teaching Orthography
2.19 Teaching Oral Language Skills
2.20 Teaching Reading
2.21 Teaching Composition
2.22 Psychology/Philosophy/Sociology of the Adult Learner
2.23 Teaching Culture
2.24 Sample Tests
2.25 Gaming/Simulation
2.26 Community Resources
2.27 Newsletters
2.28 Teacher-Made Materials
2.29 International Education
2.30 Directories, Reports, Miscellaneous Bibliographies
2.31 Legislation
2.32 Career Education
2.33 Counseling
2.34 Vocational/VESL

VISUAL MATERIALS FOR HIGH SCHOOL AND ADULT ORAL LANGUAGE TEACHING

Linda Ann Kunz

Visual Materials for Teaching Oral Language

Type of material and main advantage	Portion of language lesson				
	Testing: diagnostic and follow-up	Intro of new structure and vocabulary	Rapid drill	Review and mixed drill	Dialog and conversation
Realia: realism, little or no cost or T prep time	****	****	***	***	***
Pictures: realism, variety, minimal cost and effort	****	****	*** 1/2	*** 1/2	***
Flashcards: ease of handling, possibility of sequence	*	**	****	***	*
Flannelboard: movability, color, student involvement	*	**	***	****	***
Puppets and telephones: fun, creation of different characters	-	**	-	-	****
Communication activities: S need to talk, T role greatly reduced	-	-	-	-	****

Source: Classroom Practices in Adult ESL, ed. by Donna Ilyin and Thomas Tragardh, (Teachers of English to Speakers of Other Languages, 1978).

VISUAL MATERIALS
(continued)

The box of things and the junk bag

The box of things	- a shoebox - a 5x8 card - glue - all of the small items listed below
- diagnostic testing (intermediate level) - vocabulary	

The following list of contents can be typed on a 5x8 card and glued to the inside of the top of the box. The items and the questions are listed from the simplest to the most difficult so that the teacher can get some idea of a new student's abilities in English by where he cuts off in his naming and response to questions. Comprehension of questions, grammaticality of responses and pronunciation (especially of minimal pairs) should be noted.

Countable nouns

a pen
a pencil
a penny
a pin
a needle
a box
a ball
a bowl
a knife
a fork
a spoon
a pill
a mirror
a nut
a note
a knot
a letter
an orange
a stamp
a ring
a wing
a nail
a tack
a hook
a chain
a bow
a block
a glove

Uncountable nouns (and countable form)

some paper - a piece of paper
some chalk - a piece of chalk
some gum - a stick of gum
some sugar - a packet of sugar
some soap - a bar of soap
some soup - a packet of soup
some jello - a box of jello
some pepper - a jar of pepper
some thread - a spool of thread
some string - a piece of string
some leather - a piece of leather

Plurals possible

/s/ three stamps
two blue forks
/z/ two nails
three spoons
three pennies
/ez/ two boxes

Adjectives

long - short (nails, needle, pin)
thick - thin (string, thread)
big - small (boxes, stamps)
yellow - blue - green - red (forks)

Minimal pairs

pin - pen
knot - nut - note
pill - peel
yellow-jello
letter - leather
wing - ring
block - black
ball - bowl
pepper - paper

Questions

What's this?
Where's the... ?
Do you have a... ?
How many... ?
How much... ?
Which one is red?
Which one is bigger?
What's the difference between.... ?
Tell me about the...

The junk bag	- large paper or plastic bag - plastic forks, all colors - dried-up felt pens, all colors and sizes - small paper bags and boxes - paper or plastic cups, all colors and sizes
- Introduction of new structures - drill on new structures and function words	

These items are especially useful for teaching locatives (in, on, under, etc.), comparisons, have, want, need, plurals, commands, negatives, yes-no questions and a variety of wh- questions.

Some other useful realia

A clock. A cardboard clock with movable metal hands is indispensable for teaching time in English. It can be used not only to introduce time-telling, but also in later lessons on tenses ("What time do you get up?" "What do you do at noon?" "At 8:30, he goes to work." "At 8:30, he went to work." "We have to wait until 7:00." "He'll finish the work by 3:30.", etc.).

The Milton Bradley Company, Springfield, MA, and Educational Clock Dials, Newark, NJ, both produce 14" x 14" clocks for a dollar. These are usually available wherever educational materials are sold.

A calendar. Like the clock, a calendar with large dates can be used both to introduce the days of the week, months, years, holidays and ordinal numbers, and to "get the scene" for the introduction of a new tense. For example, you may have a picture of a man eating lunch (which, of course, suggests only the right-now tense), but if you pattern the everyday tense with a calendar ("He eats lunch Sunday, Monday, Tuesday, etc., He eats lunch every day.") the same pictures can be used for the new tense as well as the old.

Maps and timetables. If you have traveled abroad and tried to use your school-learned foreign language, you have probably already discovered one of the big gaps in language learning; taking and giving street directions and interpreting the written matter which could be so helpful in getting around.

Maps and timetables should be used: (1) to teach the names of places and where they are, ordinal numbers (i.e., street names), distances and means of travel, and directional function words (e.g., north, south, east, west, near, far, further than, next to, etc.); (2) to elicit particular structures in relevant questions and statements (e.g., "Can you walk to Boston?" "Can you take a train to Hawaii?" "How far is Washington, DC?" "How long does it take to get to Philadelphia?"); (3) to encourage students to describe something of their own countries; and (4) to set up structured and spontaneous dialogues and conversations among the students (e.g., one student must select and state a place he would like to visit and the others question him concerning distance, means of travel, time it takes, etc.).

Uncountables. A variety of question and statement patterns can be practiced quite realistically with powdered substances such as salt, sugar, soap powder, flour, powdered milk, instant tea and coffee in small plastic containers such as margarine tubs ("What does it look like?" "Smell it." "It tastes like ..." "Who has some...?" "Do you have any...?" "I don't have any..., but I have some..." "May I have some...?" "How much?" "All of it." "A little bit." etc.).

These uncountables complement the countable items in the junk bag. The latter should be introduced first, then the former, and finally the two types of things can be used together.

How to make a picture collection

- testing - intro of new structure and vocabulary - rapid drill - descriptive and interpretive student-talk	- old glossies, e.g. Look, Life, Ebony, Paris Match - construction paper (9' by 12" for class size under twelve; 12" x 15" for larger class) - 12" x 15" manila envelopes, string tie (12 will do) - a packet of Dennison Gummed Papers - rubber cement (bottled with cap-brush) - large scissors (or, better, access to a paper cutter)

VISUAL MATERIALS (continued)

1 Collect pictures indiscriminately at first. Just tear them out of the magazine with a ruler edge (or razor them out) and store them untrimmed and unlabeled in manila envelopes.
2 Weed out useless pictures as the collection begins to grow (e.g., too small, too detailed, too ambiguous, too insignificant).
3 Trim as large a number of pictures as possible at one time on a paper cutter. Reduce to 8" x 10" (small class) or 10" x 12" (large class).
4 Categorize pictures as follows and put each group—unmounted—in a manila envelope.
   a. people: faces, stills and professions
   b. people: actions
   c. identification (vocabulary)
   d. locatives (in, at, on, etc.)
   e. vehicles and means of travel
   f. food and furniture
   g. phonology (minimal pairs)
   h. detail pictures: descriptive
   i. detail pictures: interpretive
5 Pull out a whole group of pictures at once when particular structures or vocabulary are soon to be introduced to your class.
6 Mount each picture on a sheet of construction paper with as little rubber cement as possible. Leave an inch-and-a-half margin at the bottom whenever possible for "finger space."
7 Label the pictures en masse by typing the kind of drill and either the teacher cue (in small letters) or the student response (in caps) on a single sheet of Dennison Gummed Paper.

Use a carbon if you wish to keep a record of the pictures you may have for a particular drill. The papers come in ten colors and may be color-coded for each drill type. Cut or razor each label into a strip and stick it to the back of the picture.

Sample Labels:
Locative: THEY'RE AT HOME.
Aux: Who baked the cake?
Tense: SHE BAKED A CAKE.
Identification: A BOWL, A CAKE, AN APRON, CURTAINS
Comparison: THE MAN IS BIGGER THAN THE CAR.
HE'S TOO BIG FOR THE CAR.
HE'S SO BIG THAT HE CAN'T FIT IN THE CAR.

8 Set up the group of pictures to be used so that the first picture is face down on the top of the pile. Flash them from back of the pile to front so that you can read the label of the next picture coming up.

How to make flashcards and tracecards

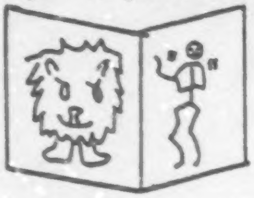
Single flashcards	- 9x12 manila file folders - two permanent black felt markers (one wide and one medium nib; colors optional) - scissors or paper cutter
- grammar drills - minimal pair drills	

1 Cut the manila folder in half.
2 Trim off tab, unless you wish to leave it for labeling purposes if flashcards are to be stored vertically.
3 Draw a single large picture on each card, leaving a wide margin for fingers on the sides and bottom.
4 Label the card in the upper lefthand corner of the back.
5 Flash cards back to front so that labels come up before card is shown.

VISUAL MATERIALS (continued)

Double flashcards	
- drill on any type of two-part construction (e.g. compound and complex sentences, two-part modifiers)	- same materials needed as were suggested for single flashcards above.

The procedure for making a double flashcard is the same as for a single except that the manila folder is not cut in half.



Sam is afraid BECAUSE he sees a big lion.
WHEN Sam sees a big lion, he's afraid.
WHEN Sam saw the big lion, he was afraid.
Sam was afraid WHEN he saw the big lion.
It was SUCH a big lion THAT Sam was afraid.
The lion was SO big THAT Sam was afraid.
If the lion WEREN'T so big, Sam WOULDN'T be afraid.

Tracecards	
- any drill that requires sequence (first, then...) - oral composition (class creates story from a sequence of tracecards)	- coloring books, cartoons or any other simple drawing suitable for tracing - tracing paper of good quality - pastel-colored construction paper - a medium-nib black felt marker - rubber cement (bottled with cap-brush)

1 Trace the essential lines of the picture with the black felt marker.
2 Mount the picture on construction paper leaving adequate margins.
3 Label the picture on the back as you would an ordinary flashcard.

How to make flannel board materials

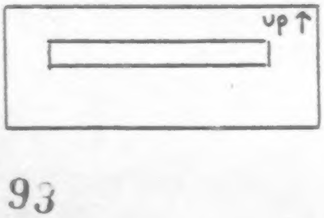
- any drill where CHANGE or MOVEMENT or a GRADUAL BUILD-UP is needed - mixed drill or review where a number of different structures are used - grammar explanation - student build-up of a story, a menu, a room, a scene, etc.	- 2 yards (36" or 40" width of gray or tan one-sided cotton flannel interfacing (used to line ski pants) - flannel or felt scraps (any size, color, quality) - 1 squeeze bottle of Elmer's glue - 1 roll masking tape or Scotch Mystic tape (or ordinary straight pins if board is to be placed on a cork bulletin board) - scissors - pictures, word cards, paper doll figures, etc. to be placed on the flannel board (see below)

For the "board" itself

1 Iron out any wrinkles in the large piece of flannel.
2 Tape or pin the board to any flat surface (e.g., a wall, a blackboard, a bulletin board) which is slightly larger than the flannel itself.
3 Stretch out and retape any parts of the board that are wrinkled or slack. The key to getting materials to stick to a vertical board is having the board absolutely flush with the surface behind it.

For word cards

1 Cut a rectangle about 1"x 5" in the middle of a 5x8 card to make a frame for the lettering. Leave a larger margin at bottom than top.
2 Letter each card with a wide-nib felt marker.
3 Glue a strip of felt or flannel at least an inch or two wide to the



back of the word card. If the strip is flannel, be sure that the glue goes on the smooth side, not the nap.

Note: If parts of speech or sentence positions are important, 5x8 cards of different colors can be used. For short words and punctuation marks, 3x5 cards turned upright can be used.

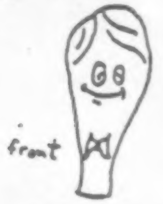
For picture cards

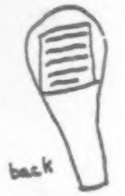
1. Glue desired picture to a sheet of construction paper or a thin piece of cardboard (e.g., from a manila file folder).
2. Trim picture and backing together, cutting either a rectangle or, if time allows, around the actual outline of the subject, (especially if it is a vehicle, food, furniture or clotning).
3. Glue on felt or flannel backing, nap side out.

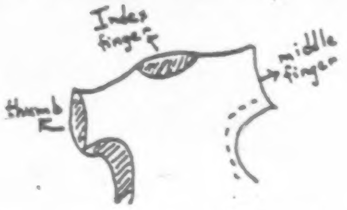
How to make and use dialogue aids

Hand puppets	- cloth scraps approximately 16" x 8"
	- sturdy white cardboard approximately 4"x6"
- dialogues	- 1 medium-nib black felt marker
- storytelling	- needle and thread

Make a flat lightbulb head and foldover "dress" to fit adult hand size. Notice that heads can be interchanged without making new dress.







Puppets can be used in the language class in the following ways:

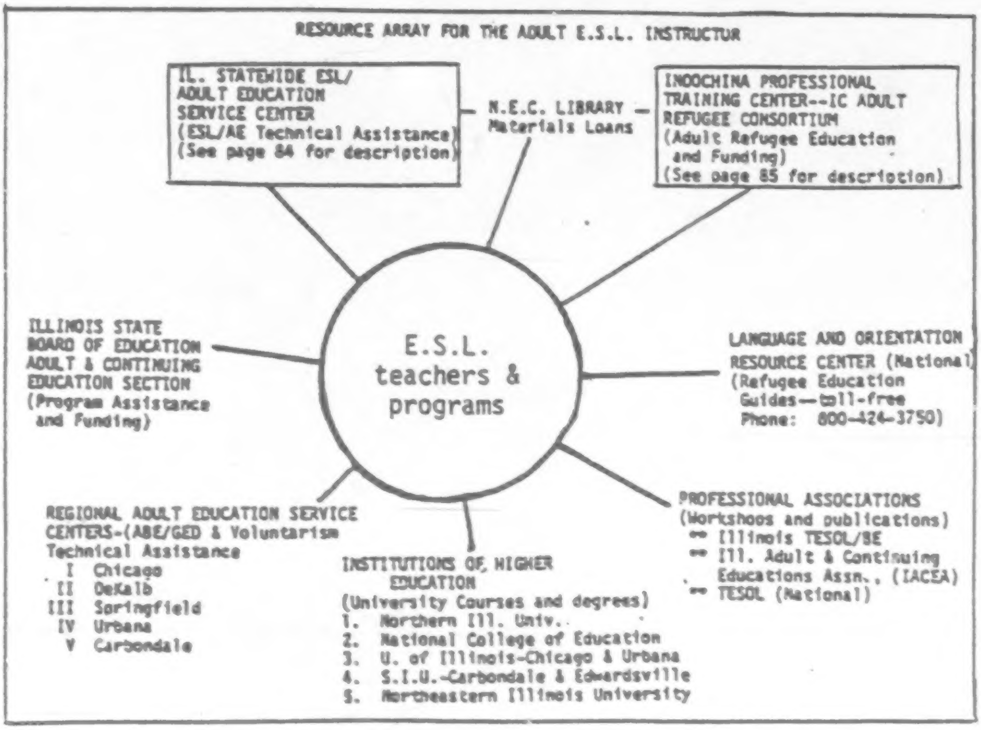
1. By the teacher alone (one on each hand) in the presentation of a new question and answer pattern that requires two speakers.
2. By two students reading the dialogue off the back of the puppet's head.
3. By two or more students who have already memorized the dialogue.
4. By teacher and student(s) where the conversation is neither read nor memorized, but is kept going by the teacher's questions and comments.
5. By students to whom the teacher has given a general outline of the conversation or situation.
6. By students in a completely spontaneous, improvised conversation.
7. Following a story which students have read or heard, where they must translate narrative into live dialogue.

Telephones

Most good toy stores sell a pair of telephones that actually work at a distance as long as any classroom. They ring when dialed and stop ringing when picked up. The cost is about $10. Although this might be a larger investment than all the other materials, there is no substitute for working telephones if the teacher really wants to teach telephone-handling effectively. Many adult students regard telephoning as the first priority in learning patterned conversations. Many of the same students are afraid to pick up a real telephone at all—first, because they cannot rely on gestures and facial expressions to get their meaning across and second, because they fear they will not understand the disembodied voice coming at them. A good way to overcome these difficulties is to use working telephones regularly in the classroom and introduce small bits of conversation at a time: (1) Asking for desired party—acknowledging identity; (2) Asking for desired party—asking caller to hold on; (3) Party not at home—asking for a call back.

Chapter 7: ON YOUR OWN (WITH HELP AVAILABLE)

This chapter provides information about sources of ongoing help for the new adult ESL teacher. The diagram below summarizes this array of resources---service centers, state agencies, and professional associations. These resources, when tapped, will enable you to grow as an adult ESL teacher so that you can enjoy your teaching more and more.


RESOURCE ARRAY FOR THE ADULT E.S.L. INSTRUCTUR

IL. STATEWIDE ESL/
ADULT EDUCATION
SERVICE CENTER
(ESL/AE Technical Assistance)
(See page 84 for description)
N.E.C. LIBRARY
Materials Loans
INDOCHINA PROFESSIONAL
TRAINING CENTER--IC ADULT
REFUGEE CONSORTIUM
(Adult Refugee Education
and Funding)
(See page 85 for description)
ILLINOIS STATE
BOARD OF EDUCATION
ADULT & CONTINUING
EDUCATION SECTION
(Program Assistance
and Funding)
E.S.L.
teachers &
programs
LANGUAGE AND ORIENTATION
RESOURCE CENTER (National)
(Refugee Education
Guides—toll-free
Phone: 800-424-3750)
REGIONAL ADULT EDUCATION SERVICE
CENTERS-(ABE/GED & Voluntarism
Technical Assistance
I Chicago
II DeKalb
III Springfield
IV Urbana
V Carbondale
INSTITUTIONS OF HIGHER
EDUCATION
(University Courses and degrees)
1. Northern Ill. Univ.
2. National College of Education
3. U. of Illinois-Chicago & Urbana
4. S.I.U.-Carbondale & Edwardsville
5. Northeastern Illinois University
PROFESSIONAL ASSOCIATIONS
(Workshops and publications)
** Illinois TESOL/BE
** Ill. Adult & Continuing
Educations Assn., (IACEA)
** TESOL (National)

We sincerely wish you good luck and success as an adult ESL teacher.

The staffs of the
Illinois Statewide ESL/AE Service Center
and the
Indochina Professional Training Center/
Illinois Adult Indochina Refugee Consortium

ABOUT THE ESL SERVICE CENTER

The Illinois Statewide ESL/Adult Education Service Center, funded since 1975, is a comprehensive resource center for ESL teachers working in state funded Adult Education programs. (Illinois State Board of Education, Adult and Continuing Education Section).

Teachers, aides, and others working with the ISBE/A & CE programs in over 70 programs in the State of Illinois are eligible for its services.

The services and facilities include:

Resource collection--open to the public, with borrowing privileges (in-person, by phone, by mail) to programs served. The largest and most up-to-date library of ESL/AE materials in the USA. One month load period.

Consultative assistance/Problem solving service--help in finding materials, selecting methods, organizing lessons, meeting needs of special students, by phone or in person--both at the center, and where you teach.

Workshops--many throughout the year. Practical hands-on learning experiences for adult ESL teachers.

Publications:

An Annotated Bibliography of Adult ESL Instructional Materials

Handbook for the ESL/ABE Administrator Books, 1,2,3

A Teacher's Planning Handbook for Developing the ESL/ABE Program

A Guide for Conducting an Evaluation of ESL/ABE Programs for Adults

A Guide for the New Adult ESL Teacher

Testing Guidelines and Procedures for Adult ESL

ESL VESSEL Newsletter (published two times each year)

To get directions or make an appointment - call: (312) 870-4157

Illinois Statewide ESL/Adult Education Service Center
Northwest Educational Cooperative
500 S. Dwyer
Arlington Heights, IL 60005

Hours: Monday thru Friday, 8:30AM to 4:30PM (other hours by appointment)

Location: 25 miles from downtown Chicago via Kennedy Expressway and Northwest Tollway (exit Arlington Heights Road, North)

Dennis Terdy, Director
Jeffrey Bright, Consultant
Carol Munn, Secretary

ABOUT THE ICPT SERVICE CENTER

The goal of the Illinois Adult Indochinese Refugee Consortium is the provision of comprehensive services which will enable Indochinese refugee clients to become self-sufficient and contributing members of society. Funded by Public Law 96 - 212, administered through the Illinois Department of Public Aid, Illinois Adult Indochinese Refugee Consortium consists of a coordinating Unit, the Indochinese Professional Training Center, and 15 local subproviders.

ICPT is a resource center for the staff working in Consortium programs. Services include:

Technical assistance in the areas of administrative, occupational, social, and instructional services. The latter includes vocational ESL, vocational training, general purpose/survival ESL, and other specific purpose English areas. Consultations can be on-site or by phone or mail.

Training activities for occupational, social, and instructional staff.

Resource Collection - open to the public with borrowing privileges (in person, by phone and by mail). Contains approximately 1,000 volumes. Focuses on Indochinese cultures and languages, vocational/VESL texts and employment related materials.

Publications

A Handbook for The VESL Teacher
A Guide to Job Development
A Guide for the New Adult ESL Teacher
ESL VESSEL newsletter (published two time a year)

To get directions, or to make an appointment - call: (312) 870-4159.

ICPT
NEC
500 South Dwyer Avenue
Arlington Heights, IL 60005

Hours: Monday-Friday 8:30 - 4:30PM (other hours by appointment)

Tipawan T-Q Reed, Director
Linda Mrowicki, Training Coordinator
Dennis Corte, Fiscal Manager
Pat DeHesus, Part-time Consultant
Yvonne Donatoni, Administrative Assistant

RESOURCES FOR NEW ADULT ESL TEACHERS

1. TEACHING ENGLISH AS A SECOND LANGUAGE: A SELF-INSTRUCTIONAL COURSE, New York State Department of Education. Books and tapes.

   Unit 1. The Nature and Purpose of Language
   Unit 2. Approaches to Learning and Teaching English As A Second Language
   Unit 3. Teaching Oral Communication Skills
   Unit 4. The English Sound System, Discrimation and Pronunciation
   Unit 5. Language and Its Cultural Content

   (Can borrow from the ESL Service Center.)

2. AN INTRODUCTION TO TEACHING ENGLISH AS A SECOND LANGUAGE TO ADULTS, Mary Selman (Pampas Press, 1979.)

3. CLASSROOM PRACTICES IN ADULT ESL, Donna Ilyin, ed. (Teachers of English to Speaker of Other Languages/TESOL, 1979.)

4. TEACHING ENGLISH AS A SECOND OR FOREIGN LANGUAGE, Marianne Celce-Murcia and Lois McIntosh, Eds. (Rowley, MA: Newbury House, 1979.)

5. THE ADULT BASIC EDUCATION TESOL HANDBOOK, Diana E. Bartley, ed. (Collier-Macmillan, 1979.)

6. THE DEVELOPMENT OF MODERN LANGUAGE SKILLS: THEORY TO PRACTICE, Kenneth Chastain (CCD/Rand-McNally, 1971.)

7. FACILITATING LANGUAGE LEARNING, Fraida Dubin and Elite Olshtain, New York: (McGraw-Hill International, 1977.)

8. TEACHING ENGLISH AS A SECOND LANGUAGE - TECHNIQUES AND PROCEDURES, Christina Paulston and Mary Bruder, (Cambridge: Winthrop Publishers, Inc., 1976.)

9. TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES: SUBSTANCE AND TECHNIQUE, Betty Wallace Robinett (Minneapolis: University of Minnesota Press and New York: Collier-Macmillan International, 1978.)

10. HELPING PEOPLE LEARN ENGLISH, Earl Stevick (New York: Abingdon Press, 1957.)

11. A WORKBOOK IN SECOND LANGUAGE TEACHING, Earl Stevick (Abingdon Press, 1957.)

12. A PRACTICAL GUIDE TO THE TEACHING OF ENGLISH AS A SECOND OR FOREIGN LANGUAGE, Wilga M. Rivers and Mary S. Temperley (New York: Oxford University Press, 1978.)

Center for Applied Linguistics, 3520 Prospect St., N.W. Washington, D.C. 20007

LANGUAGE AND ORIENTATION RESOURCE CENTER

The Refugee Education Guides listed on this page are either currently available, forthcoming, or are in the process of being reprinted. While supplies last, you can obtain copy of each Guide for free by writing to the LORC, c/o the Center for Applied Linguistics (address above) or call us on our toll-free WATS lines (in operation Monday - Friday, 8:30 am to 6:30 pm EST) 800-424-3750, 800-424-3701. For local residents, our number is 202-298-9292.

ADULT EDUCATION SERIES

2. A Selected, Annotated Bibliography of Materials for Teaching English to Indochinese Refugee Adults (revised) - available to program directors and libraries only.
7. English Pronunciation Exercises for Speakers of Vietnamese.
8. A Guide to Manpower/Vocational ESL.
9. Teaching ESL to Illiterate Adults.
10. Teaching English to Refugee Adults - A Guide for Volunteers, Volunteer Coordinators, and Tutors.

GENERAL INFORMATION SERIES

9. A Selected Bibliography of Dictionaries (revised).
13. Perspectives on a Cross-Cultural Problem: Getting to Know the Vietnamese.
14. The Hmong Language: Sounds and Alphabets.
15. The Hmong Language: Sentences and Phrases.
16. Glimpses of Hmong Culture and Recent History in Laos.
18. Teaching English to Cambodian Students.
19. Teaching English to Speakers of Lao (revised).
20. English Language Testing.
21. English Pronunciation Lessons for Hmong.
22. Background Information on the Ethnic Chinese.
23. Teaching English to Speakers of Vietnamese (forthcoming).
25. Teaching English to the Cubans (forthcoming).
26. Teaching English to the Haitians (forthcoming).

MORE FOR LANGUAGE AND ORIENTATION RESOURCE CENTER
(continued)

REFUGEE FACT SHEET SERIES

1. Soviet Jews
2. Afghans (Forthcoming)
3. Ethiopians
4. Armenians (Forthcoming)
5. Kurds
6. Mien/Yao

Also available (originally published by the Orientation Resource Center):

A Guide to Orientation Materials for Indochinese Refugees and Their Sponsors: A Selected, Annotated Bibliography (available only to program administrators and libraries).

STATEWIDE ESL/ADULT EDUCATION SERVICE CENTER-ILLINOIS
500 South Dwyer Avenue Arlington Heights, Illinois 60005 (312) 870-4157

HOW TO FIND OUT MORE ABOUT TEACHING ADULT ESL

1) **Call.** Pick up the telephone with your questions and concerns and call the ESL Service Center. We'll be happy to discuss what's what, make suggestions, pose questions to help you figure out the situation better, or refer you to some source that can. Our new number is (312) 870-4157. We are funded to provide full supportive services to all teachers, aids, and administrators in ESL/adult education programs of the Illinois Office of Education, Division of Adult, Vocational and Technical Education, Adult and Continuing Education Section.

2) **Write.** The Service Center will respond to letters of inquiry or request. Recently, we talked (in person) with teachers who submitted sample lesson plans. We wrote individual responses with specific teaching suggestions for those teachers' classes.

3) **Visit.** We're open 8:30 to 4:30 Monday through Friday. If you want special assistance, call ahead to make a consultant appointment. Otherwise, come to browse in the library any time.

4) **Order.** Our publications include the *Handbook for the ESL/ABE Administrator* and *An Annotated Bibliography of Adult ESL Instructional Materials*. Ask for the free Publications Catalog list. Also free is a list of *Handouts Available on Request*, which lists approximately 150 original and reprinted articles, papers, bibliographies, and tests for teaching limited English speaking adults. Be choosy!

5) **Borrow.** Try out new (or old) materials available from our 5,000 volume resource collection for adult ESL students and Indochinese refugees. Ask for consultant assistance with a specific teaching situation and we will loan you appropriate materials as well as provide suggestions for coping with the class. *(Note: Resource collection borrowing privileges are limited to IOE/A&CE/ESL programs, Indochina Consortium (Adult) projects, and BVEP projects. Others by special arrangement only. Write for our new library information packet with Borrower's Policies.)* You can borrow materials by phone, mail, or in person.

6) **Attend.** *Statewide Workshops* sponsored by the Service Center feature nationally-known teacher trainers in the field of adult ESL. The ESL/Adult Education Service Center programs special sessions and workshops held in conjunction with the five regional Adult Education Service Centers. Local programs hold staff development events for their ABE, GED, and ESL teachers. The *Illinois TESOL/Bilingual Education* organization has many workshops throughout the year (most convenient for the Chicago area). See JOIN for other events.

7) **Read.** The *ESL Vessel* (of course!). *TESOL Newsletter. TESOL Quarterly. NABE Journal.* The Newsletter of the Adult Education Special Interest Group of TESOL. The newsletters from the Illinois Regional Adult Education Service Centers.

Foreign Language Annals. NAPCAE's three newsletters: *PULSE, TECHNIQUES For Teachers of Adults*, and *SWAP-SHOP* for administrators. IAEA/PACE's *Keeping PACE* with Adult Education. These and other newsletters and journals are available at the Service Center for loan.

8) **Enroll.** More and more of the universities in Illinois have begun adult education courses specializing in ESL. Others have had TESL training programs for as much as 15-20 years. Contacts: 1) Dr. Richard Orem, NIU, DeKalb. 2) Dr. John Haskell, Northeastern Illinois University. 3) Division of ESL, University of Illinois, Urbana. 4) Department of Linguistics and ESL, University of Illinois, Chicago Circle. 5) Center for ESL SIU, Carbondale. National College of Education and others..

9) **Join.** Illinois TESOL/BE. National TESOL. PACE/Illinois Adult Education Association. NAPCAE (National Association of Public, Adult, and Continuing Educators). AEA-USA (Adult Education Association). Illinois Association for Bilingual Bicultural Education. National Association for Bilingual Education. (Ask for the Service Center's list of *Professional Associations* for 30¢.) Be a member, read the publications, attend the conventions.

10) **Share** with us your teacher-made material. We make it available through our resource collection. Or ask to borrow something another teacher made. Remember: teachers in the classroom are the real experts in adult ESL.

WE ARE HERE TO HELP. YOU'VE GOT OUR ADDRESS AND NUMBER. MAKE SURE WE'VE GOT YOURS!

STATEWIDE ESL/ADULT EDUCATION
SERVICE CENTER--STAFF

Dennis Terdy........Director
Jeffrey Bright.....Consultant
Carol Munn..Project Secretary

Open Monday through Friday, 8:30--4:30.
CALL (312) 870--4157

STATEWIDE ESL/ADULT EDUCATION SERVICE CENTER-ILLINOIS
A special 310 project grant from the Illinois Office of Education, Department of Adult Vocational and Technical Education, Adult and Continuing Education Section

ESL PUBLICATION EVALUATION

A GUIDE FOR THE NEW ADULT ESL TEACHER

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_____ 1. Overall organization of the publication reasonably facilitates use.

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